MUSICAL
COURIER
Published since 1880 November 15, 1955 · 35 cents

LEON BARZIN

LEON BARZIN:
CONDUCTOR WITH A PHILOSOPHY

The National Orchestral Association, this year celebrating its 25th anniversary, is fortunate to have as its leader a gifted musician whose one ambition has been to serve American music and musicians.

By DR. HENRY W. LEVINGER

LEON BARZIN, founder and for 25 years conductor of the National Orchestral Association, may appear a somewhat enigmatic figure to those who know him only from the outside. For this 55-year-young maestro, well-known among his colleagues as a foremost technician and a remarkable score-reader, has never aspired to one of the conductorial "plums." From the beginning this European-born but American-trained musician had one ambition: to serve American music and musicians, particularly the young, by sharing with them the knowledge and experience he had accumulated from close collaboration with the great musical figures of his time.

Born in Brussels, Barzin came to this country at the age of two, and is a naturalized citizen. His father, first violist of the Metropolitan Opera Orchestra, was his first teacher. Later he studied violin with Henrotte, Deru, Maergerlin, and Isaye; harmony and counterpoint with Lilienthal. At the age of 19 he joined the National Symphony Orchestra of New York under Artur Bodansky and Willem Mengelberg. A year later he was engaged as violinist with the Philharmonic Society. In 1925 he became first violist with the Society, and in the same year joined the Philharmonic String Quartet. During his years with the Philharmonic, he played under Furtwaengler, Walter, Klemperer, Kleiber, and Toscanini. As a matter of fact, he got his first break as a conductor when Toscanini walked out of a Philharmonic recording session when things were not going to his liking. Barzin was asked to take over and did so well that Toscanini decided he should be groomed to head a major orchestra. When Barzin turned down the offer to go into teaching, the Maestro stopped speaking to him. The teaching position that attracted Barzin was leadership of the National Orchestral Association. "There were just three Americans in the Philharmonic at that time," he recalls. It seemed obvious to Barzin that Americans needed to get orchestral experience somewhere. So he resigned from the Philharmonic in order to train musicians for orchestral posts. Its alumni, now numbering thousands, are scattered throughout the world in major symphonic groups.

In addition to his work with the National Orchestral Association, Barzin has served as musical director of the Hartford Symphony (1938-1940); orchestral director of the Interstate Broadcasting Company; musical director of the New York City Ballet (1949 to the present); and a six-month stint as director of WNBT's program "Musical Playtime." Guest appearpearances as conductor in this country include the Minneapolis Symphony, New York Philharmonic, St. Louis Symphony, National Symphony, Buffalo Philharmonic, and the NBC Symphony. In 1946 he received the Alice M. Ditson Award, and in 1950 an honorary doctorate from the College of Music in Cincinnati.

During his two European tours with the New York City Ballet, Barzin has managed to sandwich in guest appearances with the Florentine Festival Orchestra, the Berlin Philharmonic, the Geneva Radio Orchestra, and the Covent Garden Orchestra. A keen observer of the musical scene here and abroad, Barzin is highly critical about the quality of American performances in Europe. "If we send attractions across the ocean, they should be international in concept, but American in production," he maintains. While in Europe, the New York City Ballet had to use 12 different orchestras. This meant an enormous effort during rehearsals with not always first-rate instrumental ensembles. The amount of rehearsal time available was often insufficient to keep the performance from falling below the usual level of excellence. For the same reason, programs had to be restricted to numbers that could be adequately rehearsed in the time available. An unhappy example of this was the representative American ballet "Ivesiana," which had to be eliminated from the program.

"Would it not be better," Barzin remarks, "to also take abroad the orchestra which regularly plays for the ballet in this country. It is used to the American musical vernacular and understands the intentions of the conductor. The added expense—if any, for extra rehearsal time when European orchestras are employed is also expensive—would be offset by improved performances." As to the financial aspect of these cultural exchanges, Mr. Barzin believes that the tours should be arranged between governments, since private backing is forced in many cases to make artistic decisions under pressure of financial strictures. Mr. Barzin, who for many years has studied the "market" abroad, tenders his advice with the same practical idealism which dictates his attitude in his home land. "The world should see the best of American art if we expect it to be admired."

These are not the dreams of a visionary, but the practical suggestions of a musician who believes that important decisions of this kind should be made with an eye to the future, that this country has important artistic contributions to make, and that the artistic life and hopes of this country will be best expressed and exemplified by its youth.

musical COURIER

Trademark Reg. U. S. Pat. Off.

FOUNDED 1880 • NOVEMBER 15, 1955

Published by Gainsburg-Shack, Inc.
119 West 57 St., N. Y. 19 Tel. Circle 7-4500

In this issue . . .

CONDUCTOR WITH A PHILOSOPHY 2
(Cover Story)
Dr. Henry W. Levinger

HINDEMITH'S 60th 4
. . . Preface to a Birthday Tribute
Mel Powell

OVERTURE—WITHOUT TIMPANI 7
Joseph Wagner

NEW YORK CONCERT AND OPERA BEAT 8

THE NATIONAL SCENE 20

THE INTERNATIONAL SCENE 27

CONTESTS AND AWARDS 32

SCHOOL NEWS 34

PUBLISHERS' MART 37
J. Kenneth Wilson

BOOK REVIEWS 38
Harold C. Schonberg

PUBLISHER
Roy Gainsburg

EDITOR AND GENERAL MANAGER
Gid W. Waldrop

CHIEF CRITIC AND EDITOR
Henry W. Levinger

MANAGING EDITOR
Warren Cox

ASSOCIATE EDITORS
Mary Craig René Devries

ADVERTISING MANAGER
Bernard Murphy

CONTRIBUTING EDITORS
James Boeringer
Edward Tatnall Canby
Leon Carson
Fred Grunfeld
William Holmes
Rosalyn Krokover
Charles Kent
Leo Lerman
Harold C. Schonberg
J. Kenneth Wilson
Jules Wolffers

REPRESENTATIVES, NORTH AND SOUTH AMERICA:

CHICAGO: René Devries, Dosha Dowdy, 220 S. Michigan Ave. (HArrison 7-6332-3). LOS ANGELES: C. Sharpless Hickman, Apt. 106, 1330 N. Harper Ave., Los Angeles 46 (OLdfield 40307), editorial representative: Dorothy Borsin, promotion, 1354 N. Harper Ave., Los Angeles 46 (Hollywood 7-5191). SAN FRANCISCO: Mrs. F. H. Redewill, 1675 Euclid Ave., Berkeley 9. LOUISVILLE: H. F. Kuppenheim, 126 S. Maple St., Elizabethtown, Ky. MINNEAPOLIS: Norman Houk, 425 Portland Ave. CLEVELAND: Rose Widder, 1740 Coventry Rd. PITTSBURGH: Ralph Lewando, 121 Elysian Ave. BOSTON: Jules Wolffers, 1572 Beacon St., Waban 68, Mass. Adv. Rep.: Beraice Dubb Minot, 36 Pinckney St., Boston, Mass. CINCINNATI: Louis Johnen, 3355 Morrison Ave. PHILADELPHIA: Samuel L. Singer, 1431 Greywall Lane. WASHINGTON, D. C.: Gene Fry, 98 Webster St., N.E. RIO DE JANEIRO: Coleao de Barros Barreto, Avenida Atlantica 4146 Copacabana—Business Repr., Oscar Arany, Caixa Postal 5426. BUENOS AIRES: Jorge M. White, Paraguay 1207. MEXICO CITY: Charles Prescott Poore, Edificio Condesa H/3 (11). HAVANA: Huberto de Blanck, Avenida Bolivar 213. CANADA: Ezra Schabas, 127 York Downs Drive, Toronto, Ont.; Robt. Fleming, 589 Highland Ave., Ottwa, Ont.; Eric McLean, 1600 Selkirk Ave., Montreal, Que.; J. W. Anderson, 88 Hillcrest Ave., Norwood, Man.; Ida Halpern, 3707 W. 37 Ave., Vancouver, B. C.

EUROPE AND FAR EAST:

NORWAY: Ragnvald Bjarne, Bygde alle 54, Oslo. ENGLAND: Arthur Notcutt, 18 Abbey Court, Abbey Rd., London N.W. 8. AUSTRIA: Dr. Erich Jantsch, Kollingasse 19, Vienna 9. BELGIUM: Francis de Bourguignon, 103 Rue General Leman, Brussels. FRANCE: Suzanne Demarquez, Rue de Madrid 25, Paris VIII. GERMANY: Horst Koegler, Neidenburger Alee 36, Berlin-Charlottenburg 9. ITALY: Gisella Selden-Goth, Viale Michelangelo 37, Florence. NETHERLANDS: Frits R. Noske, Van Imhoffstraat 7, The Hague. ISRAEL: Dr. Peter Gradenwitz, P. O. B. 6011, Tel-Aviv. SWEDEN: Eric Diefenbronner, Sibyllegatan 13, Stockholm 5, P. O. Box 5115. SWITZERLAND: Max F. Schneider, Holbeinstrasse 86, Basle. JAPAN: Viscount Takatoshi Kyogoku, 9 Onden 1 Chome, Shibuyaku, Tokyo.

Vol. CLII, No. 6
Whole No. 3313

MUSICAL COURIER. Published semi-monthly November through January and March, and monthly February and April through October, by Gainsburg-Shack, Inc., at 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 6, 1883, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Price 35 cents. Yearly Subscription—$3.00—Canada $4.00—Elsewhere $4.50. Two weeks notice is necessary for change of address. Give old as well as new address and include Postal Unit Number. (The MUSICAL COURIER is now available in microfilm.)

Copyright by Gainsburg-Shack, Inc., 1954.

Seventy-fifth Year
November 15, 1955

Hindemith's 60th

...Preface to a Birthday Tribute

By MEL POWELL

Photo: Maurice Ambler

IT is a reasonable guess that in the year 2195 some diligent musicologist will bring out a valuable, comprehensive work on Paul Hindemith in conjunction with the tricentennial anniversary of the composer's birth. The task will be formidable. There will be not only an abundance of musical works of the highest quality to be reckoned with, but also, necessarily, a goodly set of codices containing important theoretical and pedagogical treatises, and, in addition, the rational philosophical speculations of a powerful and original musical mind.

Given our current penchant for assiduously recording and preserving everything in every possible way, there is reason to suppose that access to essential documents will not prove especially difficult. At least there will be no opportunity for an imaginative essayist to argue that this prodigious Hindemithian *oeuvre* was actually produced by a group of industrious and supremely gifted gentlemen headed by some member of the Holocene nobility.

Our hypothetical future historian, happy to note that the 20th-century provides such enthusiastic cooperation with posterity's research projects, might be tempted to proceed a step further. He might hope to include a selective fascicle bearing those incidental but heartwarming touches that add humanizing dimensions and a pleasant "intimacy," however vicarious, to a balanced work of scholarship. And thereupon he will find his ambition foiled. For even today, with November 16 marking Paul Hindemith's 60th birthday, it is already very clear that a quest for personal profiles and "glimpses of the master" must prove fruitless and—to put it accurately—misguided.

The notable absence of vignettes appears all the more striking when we consider the lengthy span of Hindemith's teaching career and estimate the number of musicians who have studied with him here and abroad during the past 30 years—musicians who would undoubtedly be well-equipped to volunteer personal reports, and who would be pleased to do so. Traditionally, this is the first and most voluble source of chit chat, this eager coterie of *discipulos suos*. And after all, since the public responds enthusiastically to any and all anecdotes about a composer of renown, there is perenially an open market for refined gossip.

Why, then, the inadequate supply? The answer is obvious and a bit ironic: precisely because of the extent and—more to the point—the nature of the influence Paul Hindemith has exerted so widely. That this has been experienced directly by his students may be taken for granted. Of far greater interest is the evidence that Hindemith has also conditioned the thinking and behavior of the musical world of our time, in preaching a kind of pertinacious sermon in one form or another, which resounds with particular malevolence where festive tributes are in preparation. Its skeletal framework is simple enough: "For goodness' sake, don't occupy yourself with foolishness!"

Nevertheless the world of music has its habits, the most harmless being a scrupulous observance of the birthday of a master composer. Tradition outlines the various procedures by which well-intentioned celebrants ought to accomplish the festive tribute, and high on the prescribed list is a requisition for performances. However querulous Hindemith himself might be about such performances, chances are (assuming what is very unlikely: that he pays any attention at all to the whole business) that he will find very little perceptible difference in the general pattern. For it would be nothing special if 1955 concert audiences hear the symphonic triptych "Mathis der Maler" (it would be very special indeed if the same work in its operatic form were finally given in America), the St. Francis ballet suite "Nobilissima Visione," the "Symphonic Metamorphosis of Themes by Weber," and perhaps the Symphony in E-flat. If orchestral repertory can be said to include contemporary war horses, these works (fortunately) qualify as such. And also, business-as-usual will be the order of the day where in numerous chamber hall recitals the various sonatas are offered (there being at least one for virtually every instrument), or where an enterprising singer devotes her program to "Das Marienleben." The festival spirit will not seem especially overt in this regard, since Hindemith has been and continues to be widely performed.

I suspect, too, that another staple item in the catalogue of festive tribute—the dissertation devoted to technical analysis of the music—will be conspicuously absent. Obviously there is a pretty problem here, for it happens that no one today is better qualified or more articulate in this field of intellectual inquiry than Hindemith himself. At best, some professional theorist could restate the basic technical exposition given in the first part of Hindemith's famous treatise *The Craft of Musical Composition*, and perhaps the treatise could be carefully examined in the light of the composer's works. Someday a valid excuse for such a project may be advanced, though this seems highly improbable; Hindemith has ungenerously left for others very little to be done at present in the way of technical exegesis of his or any other music. Serious students of the subject believe that Hindemith's theoretical contribution holds a place of great significance in the history of musical science, and there are no weighty objections to this opinion.

In another area, where the festive tribute takes the form of laudation, there is not much to be added to what probably is—and certainly ought to be—widely known. In any case, an appraisal of greatness in music often leads to a summary of indefinables, and although this thorny question need not produce merely subjective arguments, it can with good purpose be safely ignored in the present instance. This is principally because the time for expounding the general merit of Hindemith's music has passed. In

AMP

extends

Greetings

to

PAUL HINDEMITH

on the occasion of his

60th Birthday

November 16th

ASSOCIATED MUSIC PUBLISHERS, INC.

New York, N. Y.

Exclusive American Representatives
for the published works of Paul Hindemith

Our New Music Aaron Copland wrote: "The appearance of Hindemith on the scene in the early nineteen twenties gave fresh hope to all those who had despaired of finding a man capable of instilling new blood in the exhausted German tradition. . . . From the very start the extraordinary vigor and exuberance of the music, plus Hindemith's facility and his technical equipment, were generally acknowledged." Thus, more than 30 years ago —not long before Nazi Germany was to proclaim, with characteristic lunacy, that Hindemith represented "cultural Bolshevism"—he was already one of the very few composers in the higher echelon (one of perhaps four or five) whose music was of unquestioned, self-evident "importance." Today the matter has gone considerably beyond that stage. Having first been regarded (erroneously) as a radical insurrectionist, Hindemith is now considered (also erroneously) a decidedly sedate traditionalist. Both misconceptions belong to that long list of classic conceits underlying what is usually identified as "informed opinion." Where he industriously salvaged the venerable traditions of European music, Hindemith was least of all a revolutionary iconoclast; where he energetically crystallizes the musical gesture of our time he is, above all, a guidepost to the future. As for the perennial crop of wild-eyed "futurists," Hindemith must be of little interest to them, because no composer since Bach offers less encouragement to thrill-seekers.

If there is room for a festive tribute of any kind, it would seem especially fitting that American musicians stand in the vanguard of celebrants, and not merely because Hindemith grew to full artistic maturity here. As significant as his own development—and, in truth, related to it—is the fact that when the collapse of political sanity in Germany brought Hindemith to this country, America's musical destiny received an inoculation of stunningly clean musical thought: an event which ranks among the earliest and most powerful correctives in our brief musical history, and one which may conceivably prove to be the most important.

Given the absurdity of the musical ideal so relentlessly endorsed by the commercial media, and the grotesqueness of that opposite aesthetic on which morose drones of the ivory tower feed, we are able to properly evaluate the stability and healthiness Hindemith symbolizes. There are many who know that neither the demoralized routine of the musical market place nor the self-pitying phantasmata of an obsessive cultism can delineate America's musical expression: for them Hindemith has enormous meaning. In the final analysis the emergence of a worthwhile standard of artistic values must be related to the forthrightness, the craftsmanship, the objectivity, the clearsighted intensity with which the example he sets illuminates the musical scene.

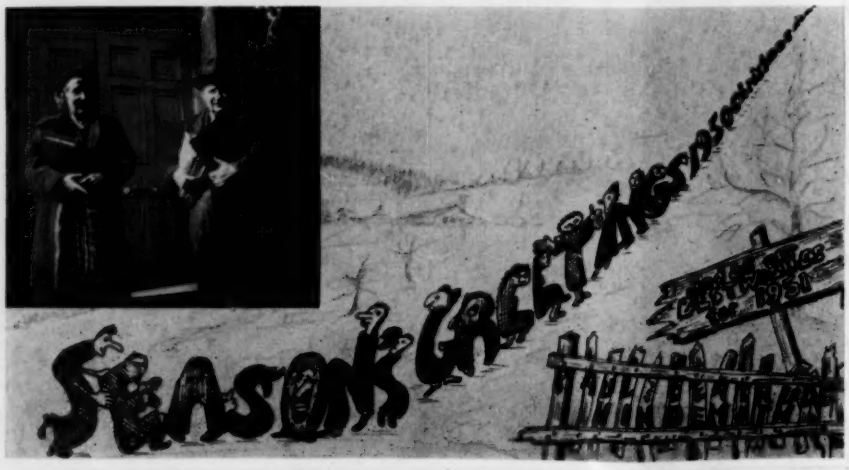
Today American music — like so much that is "American"—is more or less settled, somewhat uncomfortably to be sure, on a European perch. This is very much in the nature of things, for the history of music offers little choice in the matter: no conscientious composer could expect to gain control of his refractory *métier* without incessant reference to its triumphant application. American music, therefore, turns to Europe, where it surveys grandeur aplenty, together with much wreckage, mighty mainstreams and stagnant ponds, the treasure chest of inspired methodology, and subterranean vaults of inspired madness. America picks and chooses, examines *Kultur,* aware that technique and aesthetics are obstinately interdependent, aware that a point of view compounded of a special time and place does not fertilize all other times and places. And the composer, called upon to function within and without a reasonably coherent heritage, must somehow extract purposefulness and strength from the dilemna. It becomes clear to him that this will not be resolved by an attitude of irresponsibility, and even less by an imposing effort (as Robert Frost once put it) to "worry" a piece into existence.

For the composer in America whose vision is unclouded, Hindemith's admonition against "occupying yourself with foolishness" can serve as an admirable antidote to the deluge of foolishness inundating the world of our Ars Nova. The bulletins of the chic salons and their insular dilettantes and all the proclamations of aesthetic sterility can be gathered together and assigned to limbo. Then, questions of "the Hindemith sound," of the influence exerted by teacher or student, the entire bugaboo of "originality or bust" all fade away in the light of reality. For this light reveals that the teacher who teaches *tout va* teaches nothing; in fact, teaches less than nothing, in encouraging young musicians to assume responsibilities for which they do not qualify and for which no preparation is forthcoming. Better for all concerned that the first important objective be professional competence. After this let nature take its course.

Talent remains something unique and more than a little mysterious. Nobody endeavors to "manufacture" composers—least of all Hindemith, for whom composing is the most natural activity of all. Mere imitation has, of course, no value in music. and never could have. If nothing more than this can be achieved by a musician, it matters little how or what he writes. But the quality of musical thought is something else again, having nothing to do with mimicry. The history of music indicates that this quality droppeth as the gentle rain from heaven, and blesseth him that gives and him that takes.

A few years ago, Hindemith delivered a speech at the Bach commemoration in Hamburg. His opening words recountered the famous letter of Bach that was prompted by a gift of wine to Johann Sebastian from his well-meaning cousin and student, Elias. The letter states that the plan for any similar gifts in the future must be "deprecated," since customs fees had been charged to the recipient and were, in Bach's words, "certaintly too much for a gift."

Hindemith said: "I have often wondered whether, in the bicentenary year of countless Bach addresses . . . as well intended as cousin Elias' gift, their celebrated subject would not have repudiated them too, somewhat grumblingly. . . ."



Inset: *Paul Hindemith and his wife in front of the Yale Music Library.*

The greeting card reproduced here is a Hindemithian oeuvre *the author particularly prizes.*

OVERTURE — WITHOUT TIMPANI

By JOSEPH WAGNER

AN American symphony conductor, equipped with only a limited vocabulary of pidgin Spanish, can become involved in fantastic situations while practicing his profession in Latin America. I know, for I have only recently returned to this country after spending the last four years as Musical Director of the Orquesta Sinfonica Nacional de Costa Rica.

Some months ago I appeared at the Universidad in San Jose to conduct an all-Beethoven program. The first shock that greeted me on my arrival was to find the auditorium filled to capacity with several hundred standees. The next was to find my orchestra on the stage and ready for the first down beat, fully 15 minutes before the scheduled hour for the concert! All of this in a typical *mañana* country, where punctuality is a word to be found only in the dictionary.

Deciding to start the concert without further delay, I made my way to the stage with no little difficulty, for it was necessary to edge through the crowd of standees in the aisles as well as in the rear. Once this maneuver was successfully completed, I took my bows, saluted the "professors" of the orchestra with the customary *"Buenas Noches,"* and raised my arms preparatory to giving the down beat for Beethoven's "Coriolanus" Overture.

That is as far as I got, for there, standing in his accustomed place, was the timpanist—*but without the timpani!* My arms became temporarily paralyzed by what I saw and what I didn't see. There stood the timpanist, the real prima donna of the orchestra, Senor Zedem, waving his arms and gesticulating with his hands, wigwagging a message that I knew meant, *"No hay"* (No have). Well, that much was obvious. But what to do about it? That was the question which required a quicker-than-quick solution. To leave the podium and go over to Sr. Zedem for a brief Latin-American conference might take hours, since neither of us could understand the other once we strayed outside a purely technical discussion of music.

From my place on the podium I looked down at one of the second violinists who happened to be a member of the Board of Directors and who also spoke perfect English.

"Where are the timpani, Sr. Ecra?" I asked.

"Good God!" he replied, "I forgot them! After all, I can't remember everything, can I?"

"But moving the timpani here is not your problem," I continued. "Why hasn't the manager attended to it?"

"Oh, I forgot to tell you," he said, "that the manager quit today. If I hadn't left my office and found a truck to bring all this stuff here, there could not have been a concert tonight."

All this shop talk was going on in full view of the audience, which by this time was becoming rather restless. What to do now? I descended the podium and approached my friend in the second violins. Before I could open my mouth he came up with, "Couldn't you conduct the concert *without* the timpani?" Whereupon I informed Sr. Ecra that this would be quite impossible, inasmuch as Beethoven's Eighth Symphony had several important solo timpani parts for which no substitution could be made. Under these circumstances I suggested, "Tell Sr. Zedem to take a taxi, go to the Teatro Nacional and return *with* timpani as soon as possible." This information was duly relayed to Zedem, and off he went.

It was then up to me, apparently, to stall as long as necessary—which I did, employing every trick of the standard repertory: adjusting my handkerchief, mopping the perspiration from my brow, fussing with the music stand, readjusting my handkerchief, and so on *ad infinitum*. Although these stalling tactics took up considerable time, there was still no Sr. Zedem and still no timpani! My second violin friend came up with, "Can't we at least do the overture without the timpani? Perhaps Zedem will return by the time it's finished." My patience as well as that of the audience being quite exhausted by this time, with great reluctance I launched into the opening measure of the overture—*without* timpani.

At its conclusion I acknowledged the applause of the audience and resumed my stalling tactics. (My handkerchief and music stand have never received so much careful attention before or since.) Messengers were dispatched to look for Sr. Zedem and timpani, but to no avail. Since there is a point beyond which this kind of stalling becomes a serious liability, I decided to begin Beethoven's Eighth Symphony, notwithstanding the absence of those precious timpani which, at that moment, seemed more precious to me than all the Strads in the world.

Naturally, by this time, the whole orchestra was in a state of undisguised tension. For my part, the opening attack for the Eighth was "out of this world," and the orchestra responded beautifully. We breezed through the first part of the work and were in the midst of the repetition, when in walked Sr. Zedem carrying one of the timpani on his head. No sooner had he deposited the first drum than he walked out again, only to return in a few seconds with the second drum similarly transported. Soon he found his place in the music and was playing along with the rest as if nothing out of the ordinary had happened!

After the performance of the symphony I returned to the director's room for a well-earned rest and a cigarette. No sooner had I sat down than there was a knock at the door. I was informed, "Sr. Zedem wishes to speak to the Maestro." Here, I thought, is a good chance for me to use my hard-learned Spanish. I shall not even request an interpreter. But, alas, my friend was far from the realm of music. In sheer desperation, I had to call for an interpreter. This was the explanation: "Maestro, please forgive me for being late and not having the timpani here. It was really not my fault, Maestro. You see, I have been in jail for the last three days and was only allowed out to play this concert after convincing the jailor that the concert would not be a success if I was not there. And the jailor let me out, Maestro, because he likes good music and he did not want this concert to be a failure. But I must tell you, Maestro, that after the concert I cannot help with the timpani any more because I must go back to jail at once to finish out my sentence."

"And what were you put in jail for?" I asked. "Did you murder someone?"

"Oh, no, Maestro, nothing like that. I got a little drunk last Saturday and they didn't like. You know how it is."

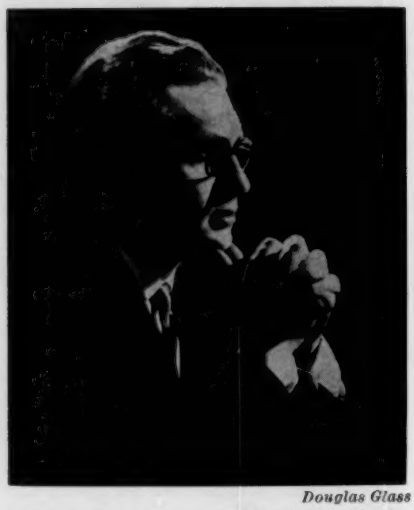
"But," I said, "what about the rehearsals coming up?"

"Not possible," said he apologetically, "I shall be in jail for the next twelve days. *Hasta la vista*, Maestro!"

But everything happens in Costa Rica! Winter comes with the rainy season, and summer comes with the dry season. If it is not Festivales de Beethoven (without timpani), it is managers quitting without notifying the conductor. But you can't beat those Ticos, for they are *muy, muy simpatico* regardless of the dilemmas. It isn't every country in the world that will parole a jailed musician—temporarily—so that Beethoven and the public may be served.

THE NEW YORK CONCERT AND OPERA BEAT

DR. HENRY W. LEVINGER, *Chief Critic and Editor*



Douglas Glass

GEZA ANDA—" . . . *a first-rate pianist with magnificent fingers and an astounding pallette of colors.*" (*Review, p.* 11, *under Philadelphia Orchestra.*")

Impact

A scene from Walton's Troilus and Cressida. *Lawrence Winters (right) as Diomede, Prince of Argos, pleads his love to Cressida, in the person of Phyllis Curtin, as tenor Norman Kelley, Cressida's scheming uncle Pandarus, eggs on the Greek's cause.*

CITY CENTER

"Troilus and Cressida," Oct. 21, E—This is strictly a minority report, for Sir William Walton's first opera has been received in England (almost a year ago), on the West Coast (earlier this month), and now in New York with great approval. Wrote Howard Taubman in the *N. Y. Times:* "He [William Walton] had a right to feel that his first opera had made good in New York as it had in San Francisco. What about a second opera, Sir William?" Paul Lang of the *N. Y. Herald Tribune* remarks: "The first thing that impressed the bearer was the true operatic quality of Sir William's score." Harriet Johnson in the *N. Y. Post:* "There is also no doubt, that the Walton opera is a highly impressive and frequently deeply moving work, created by a composer who knows how to fuse the materials of music into a dramatic synthesis." Miles Kastendieck, *Journal-American:* "At long last an English opera of substantial dimensions has been created."

With all due respect to our esteemed colleagues we beg to disagree. There can be no doubt that William Walton is a fine composer, that it is astounding that his first opera—he is said to have worked on it for several years—is an amazing piece as far as first dramatic essays go, but in this reporter's opinion, Britten's "Peter Grimes" is a more characteristically English work, not to speak of his "Billy Budd," and Sir William, with all his technical facility and undisputed mastery of orchestration and choral writing, has produced a stage work which is neither original nor in most parts convincing.

The libretto of "Troilus and Cressida," based on Chaucer's version of the age-old legend, is written by Christopher Hassel with literary taste and with a sure hand for theatrical effects. It opens with a scene which has a distinguished predecessor in the opening choral episode of Verdi's "Otello," and closes with a—and here one must say weak—replica of the moving finale of "Madama Butterfly." However, instead of committing harakiri as does Butterfly, Cressida kills herself with a sword; even the shawl is used as a stage-prop to heighten the tragic implication of the self-inflicted death.

The first act is expositional. The plight of Troy is described in choral outbursts, the predicament of the two lovers in two arias and a duet. The second act opens with a party scene reminiscent of "Traviata" (Act III) and a love-duet during which the auditor is to surmise the union of the unhappy lovers. It is a Tristanesque atmosphere which is even heightened by a quotation from Wagner's score; then follows a duet of the united lovers after the night has passed, and their separation. If anywhere, here the English provenience of the work is evident, for instead of a soaring love music we hear a quite tame interlude of very controlled lusciousness. How different is Wagner's treatment of a similar situation, not to speak of Franz Schreker, who in his "Schatzgraeber" treated the very same emotional and factual situation, the union of two lovers, with one of the most sensuous and exciting pieces of musico dramatic music. One could go on comparing, but space does not permit. Therefore, we would like to sum up: Sir William has given to the operatic theatre a work which raises high hopes for compositions to come, especially if this overcomes his tendency for understatement. There is little doubt that he will join the roster of operatic composers who have left their imprint on the operatic world. But we cannot greet this first dramatic work of his pen as the fulfillment of these cherished expectations.

The performance at the City Center was guided by Joseph Rosenstock with great understanding and impressive sovereignty. The orchestra sounded very well and interpreted the score with laudable transparency. The cast,

ABBREVIATIONS USED IN THIS SECTION:
A=Afternoon; E=Evening;
SRO=Standing Room Only.

two, was first rate. Phyllis Curtin as Cressida lent to her impersonation her high musicality and fine vocal means. Jon Crain as Troilus, in spite of an evident vocal indisposition, joined her successfully. As the gossip-monger and match-maker Pandarus, Norman Kelly gave a vocally and histrionically persuasive account of his part. It is here, in the lighter vein, that Sir William writes his most convincing music (as he did in "Facade," the famous ballet). Lawrence Winters as Diomede, Troilus' rival, gave the most impressive characterization of the evening, supported by his impressive voice and personality. Gloria Lane, as Evadne, Cressida's servant, Brangaene-like interfering with the fate of her mistress, sang with profound effectiveness. Yi-Kwei Sze as Calkas lacked the heroic vocal volume his part necessitates. In smaller roles were Richard Torigi as Antenor, John Reardon as Horaste, and Madelaine Chambers, Margery Mackay, Peggy Bonini, and Edith Evans as four ladies. The chorus was well trained. Its participation, especially in the noble sextet in the third act, heightened musically the effectiveness of the score. Margaret Webster had staged the performance with less imaginativeness than assurance, and John Boyt designed the settings and costumes.

A sold out house enthusiastically applauded the cast and Sir William, whose appearance amidst his helpers precipitated a deafening ovation.

H. W. L.

"Marriage of Figaro," Oct. 23, E—One of the most enchanting performances of this perennial work heard by this reporter in many years was given by a youthful cast at the City Center under the inspired guidance of Joseph Rosenstock. The score bubbled like champagne and there was not one member in the cast who did not live up to the generally high level of performance. Before all, Donald Gramm in the title role gave an interpretation which musically and histrionically was of contageous spiritedness. Jacqueline Moody was an effervescent Suzanne, and Peggy Bonini an intoxicating Cherubino. William Shriner lent his fine lyric baritone to the part of the Count, which he acted with dignity and liveliness, while Frances Yeend sang the Countess with deep feeling but also charming humor. In the buffo roles Margery Mackay, Richard Wentworth, and Luigi Velucci were excellent. Michael Pollock, Arthur Newman, and Mary LeSawyer completed the attractive cast. The delightful performance was received with deserved enthusiasm.

H. W. L.

"The Bartered Bride," Oct. 26, E—The New York City Opera forces worked valiantly to present a gay, sparkling performance of the famous Smetana score, and it is, one believes, partly due to the inherent repetitive style of the music and some unfunny, vocally difficult text (translation) that the results were not completely happy. However, the buoyant spirit of the City Center troupe and their willingness to risk witty, zany scenes made the showing infectiously amusing. More grandly staged, danced, and sung performances on larger stages have been far more *langsam*. It appears that "folk" operas with their good tunes and colorful pictures seldom jell when transported to a foreign setting. At least this one did not curdle.

To award a few laurels to the local opera company for a diversified and diverting evening is not difficult. Conducting with calisthenic vigor, Julius Rudel kept the musical score sprightly; most of the lags came with dialogue and in ensemble movements. My Czech friends told me that the ballet was not nationalistic and that the costumes, while fresh and brilliant in hues, were unauthentic. (These persons, celebrating the anniversary of the Czech Republic, lamented that their national society had not been asked for loan of the gorgeous costumes brought from the individualistic little country. This is a free tip for next time, Dr. Rosenstock.) The most Czech note in the evening was the on-stage intermission appearance of Dr. Alice Masaryk, daughter of the First President of the Republic, who talked pleasantly about Smetana, eschewing political comments.

Of the cast Davis Cunningham, singing Janik, stood out for especial citation. Enunciation was delightfully clear, he made a handsome figure and offered generally superior vocal work. Jan Rubes, who did the cleverly characterized Kecal role with ingenuity and aplomb, also utilized a richly resonant voice. Less telling were the two sets of parents enlisting the talents of Richard Torigi, Mija Novich, Arthur Newman ,and Marjorie Mackay — all of whom have been more advantageously heard in other parts. Graceful Peggy Bonini was a sweetly shrewish Marenka, using her pretty voice a bit shrilly, especially in the high range. I could not help thinking she would have been more perfect cast as Esmeralda. This last role was enacted by a lovely young thing who seemed slightly scared in debut, but who showed a limpid timbre of voice and easy top notes which hold potentials for future assignments. Jack Harrold, with his beautiful *timing* and raucously plaintive song, definitely brightened the stage in the Vashek scenes. Michael Pollock, a virile-voiced Ringmaster, did his best bit for the opera when he introduced the deadpan, poised Strong Man's Assistant, who wowed the audience. All in all, this "Bartered Bride" was a lot of fun and well worth seeing.

M. C.

CARNEGIE HALL

Emil Gilels, pianist, Oct. 16, E—For the third time in not even two weeks, Emil Gilels sold out Carnegie Hall and mesmerized his audience. This time he played two concertos, Beethoven's Third and Rachmaninoff's Third. The orchestra was the Symphony of the Air under the baton of Victor Alessandro, director of the San Antonio Symphony.

Mr. Gilels deepened the impressions made at his former appearances, that he is a musician with a warm and communicative heart, who happens to play the piano brilliantly. He performed the Beethoven concerto without frills, as a piece of beautiful music, and the Rachmaninoff with the pathos and emotional richness inherent in its pages. His singing tone, versatile in its coloring, his stunning scale technique, and never-failing dramatic temperament "set the keys on fire" (to quote the late Pitts Sanborn). The audience was entranced.

H. W. L.

> *. . . the pianist has heart and feeling in addition to technical mastery and an intelligence that draws fresh and valid ideas from the music he interprets.*
>
> R. P., N. Y. TIMES

> *One might almost say that Mr. Gilels played the [Beethoven] concerto but did not interpret it. . . . The Raehmaninoff piece, on the other hand, was turned out in a most musicianly manner, one which thoroughly avoided the hysteria and bombast common to performances of the work.*
>
> J. S. H., N. Y. HERALD TRIBUNE

The Art of the Fugue, conducted by Beatrice Brown, Oct. 19, E—Bach's "The Art of the Fugue" has remained one of the great musical monuments, albeit an enigmatic one. According to tradition, it is his last composition. The magnificent work has always been a problem to performers because Bach wrote it on a four-line open staff with no indication whatsoever as to what instrument or group of instruments should perform it; indeed, it is possible that it was never meant to be performed at all. At this concert Beatrice Brown, a conducting student of Herman Scherchen, chose to perform

WORLD PREMIERE

Violin Concerto

in D major

By

MANA-ZUCCA

WITH

JOAN FIELD

soloist

AMERICAN SYMPHONY OF NEW YORK

ENRICO LEIDE, Conductor

Two Performances

HUNTER COLLEGE ASSEMBLY HALL

NEW YORK CITY

FRIDAY EVENING, DEC. 9TH, 1955 AT 8:30

and

BROOKLYN MUSEUM SCULPTURE COURT

BROOKLYN, NEW YORK

SUNDAY AFT., DEC. 11TH AT 2:00 SHARP

NO TICKETS • ADMISSION FREE

CONGRESS MUSIC PUBLICATIONS

ALFREDO **MARTINO**
Teacher of Many Successful Singers, including **Muriel Smith** and **Morley Meredith,** Acclaimed Top-Ranking Concert Artists by Leading Critics
The Martino Opera School has preparatory as well as advanced classes, both directed by distinguished conductor **Siegfried Landau.** Complete operas and individual scenes are staged and performed. **Intensive training given in ensemble singing, necessary in preparation for TV work.**
260 WEST END AVENUE, NEW YORK 23 EN 2-7514

RENATO **BELLINI**
Teacher of Singing • Coach • Composer
Studio: 171 W. 71 St. (Apt. 12A), N. Y. C.
DIMITRI MITROPOULOS: "outstanding voice builder and musician"
ELEANOR STEBER: "an inspiring maestro"
MARGARET HARSHAW: "masterful help"
TR 4-9068 Res.: CO 5-7975

GIUSEPPE **BALESTRIERI**
TEACHER OF FAMOUS SINGERS
European Debuts and Performances Arranged
Studio: 140 W. 58 St., N. Y. C. 19 JU. 6-8681

WILLIAM PIERCE HERMAN
Teacher of Roberta Peters and Norman Scott of the Metropolitan Opera Association
19 East 94th Street, New York 28, N. Y. ATwater 9-6735

SAMUEL **MARGOLIS**
Only Voice Teacher of
ROBERT MERRILL
Brilliant Young Baritone of the Metropolitan Opera; and other famous singers.
152 W. 57th St., N. Y. C. COlumbus 5-9166

PAULINE **NESSI**
". . . a grasp of different styles, and understanding of the way songs should flow and build to a climax and an actress' sense of how to convey emotion . . ." *N. Y. Times.*
". . . her voice is deep and powerful and its natural timbre is extremely warm . . ." *N. Y. Herald Tribune.*
CONTRALTO — Voice Training — Relaxation — Breath Control — Interpretation — Member NYSTA - NATS • RI. 9-5254

ROSALIE **MILLER** **Teacher of Singing**
200 W. 57th St., N.Y.C.—CI. 6-9475

LOIS ALBRIGHT
SOPRANO
COMPOSER — CONDUCTOR
Teacher of Successful Singers
Auditions by appointment only
Suite 710, 119 W. 57, N.Y.C. 19 PL. 7-0416

HELEN **CHASE** VOICE
TEACHER OF OUTSTANDING ARTISTS
CONCERT — OPERA — TV — RADIO
Member NYSTA & NATS — 251 W. 92nd St., N. Y. 25 — TR. 7-9192 — RECORDINGS

LILA **LEEROY**
TEACHER — VOCAL TECHNIQUE
Fac. New York College of Music Since 1939
American Theatre Wing—NYSTA-NATS
Studio: 194 Riverside Drive, N. Y. C. 25, SC. 4-7717

PAULIST CHOIR of CHICAGO
FATHER O'MALLEY, *CONDUCTOR*
". . . in their particular field, they represent a pinnacle of choral art."
Felix Borowski, Chicago Sun Times.
Now Booking: Gerhard Schleiter, Mgr., 911 So. Wabash, Chicago, Ill.

the work in a new orchestration by the Swiss composer, Roger Vuataz. If one wants "The Art of the Fugue" in a slick orchestration, this is the version for him. The scoring, limited to strings and a few winds, is interesting enough, but Miss Brown's conception of such a grandiose work in a sort of pale-pink legato does not lend much impetus to the drama to be found in many of the fugues. It was also discouraging to be confronted with long drawn-out retards which Miss Brown started a full six or seven bars before each section came to a close. All in all, this was not a very successful evening.

W. C. H.

The thought behind the arrangement was admirable. Yet it did not quite come off. . . . [But] it was glorious music, enthusiastically played. . . .
E. D., N. Y. TIMES

N. Y. Philharmonic-Symphony, Dimitri Mitropoulos conducting, Oct. 20, E —This year's opening concert of the Philharmonic season served a double purpose: to welcome the return of the orchestra from its triumphant European tour, and to open the Mozart bicentennial season. In the gaily draped boxes were members of the diplomatic corps representing the countries the orchestra has visited during its European sojourn and other dignitaries of art and society. During intermission, Commissioner of Commerce Richard C. Patterson extended the greetings of Mayor Robert Wagner and read a proclamation in which His Honor set aside next week as New York Philharmonic-Symphony week in this city, exhorting the citizens of our town to support the campaign of the Friends of the Philharmonic. Floyd G. Blair, president of the Philharmonic - Symphony Society, spoke briefly about the tour and its resounding success.

The concert opened with the playing of "The Star Spangled Banner," followed by the Overture to "The Abduction from the Seraglio," the only orchestral number on the program. From there on it was Rudolf Serkin's evening. He played three Mozart piano concertos—Nos. 25, 16, and 23. Space does not allow us to give a detailed analysis of Mr. Serkin's and the orchestra's efforts. Suffice it to say that soloist and orchestra in their interpretative efforts stressed the virtuoso aspects of the works. One could dispute the advisability of burdening the orchestral accompaniment of these concerts with the full complement of a modern symphonic orchestra, thus sometimes endangering the balance of the score, or the hurried tempi in the corner movements. But, since Mr. Serkin achieved utmost clarity, and the flexible assistance of Mr. Mitropoulos achieved wonders of synchronization, the performances were sparkling and brilliant. To this reporter, the evening's crowning moments were Mr. Serkin's beautiful playing of the Andante of the A Major Concerto, in which Mozart sang with beauty and heartfelt simplicity.

H. W. L.

Mr. Mitropoulos and his orchestra gave Mr. Serkin glowing support. . . . It was as if Mr. Mitropoulos had turned over the leadership to the soloist. In giving this impression, the conductor was not merely using tact but also behaving like a sensitive musician. H. T., N. Y. TIMES

Soloist, conductor and orchestra achieved split-second timing of their respective questions and answers to give us a most enjoyable evening of great music superbly played.
P. H. L., N. Y. HERALD TRIBUNE

The Philharmonia Orchestra of London, Herbert von Karajan, conductor, Oct. 25, 26, 28, E—To sum up the achievements of von Karajan and the Philharmonia Orchestra in these three concerts would require a spate of deserved superlatives. The first concert included Mozart's Divertimento in B-flat, Debussy's "La Mer," and Berlioz' Fantastic Symphony. The second concert, Mozart's Symphony No. 39, which was obviously prepared with great care and taste, Brahms' Variations on a Theme of Haydn, and the Sibelius Symphony No. 5. In the third concert the Handel-Harty "Water Music" was played with stylistic elegance, while Beethoven's "Pastoral" Symphony disclosed a quality of simplicity—an almost forgotten German characteristic which later rose to thunderous lightning-flayed pictorial sound. The Bartok Concerto for Orchestra called for virtuoso playing with a basic orchestral continuity, the whole being superbly conceived and executed.

The technical power and rhythmic sensitivity of the Philharmonia must be heard to be fully comprehended. Generally the sound is subdued and there is a lack of brilliance to which American orchestras have accustomed our ears, but this brilliance is replaced with a remarkable mellowness of sound and an uncanny legato playing. As a general rule, we would say that von Karajan and the Orchestra were at their best in classic and early romantic works. G. W.

If there is any orchestra around with more virtuosity than the London Philharmonia, this listener does not know where it is. H. T., N. Y. TIMES

. . . it is a first-class and thoroughly reliable orchestra. What makes its performance an especial joy is the fact that choirs are not only perfectly balanced one against the other but that each choir is balanced within itself as well.
J. S. H., N. Y. HERALD TRIBUNE

N. Y. Philharmonic-Symphony, Oct. 27, E—This was a program intended to cover several motives—a gesture towards the Mozart year, a tribute to the late Olin Downes, and a concert version of the third act of "Gotterdaemmerung." Mozart's Sinfonia Concertante, introduced on the preceding Sunday, again utilized the smooth, technical skills of soloists John Corigliano, William Lincer, and Laszlo Varga, respectively, as violinist, violist, and cellist. Following came the Wagnerian opus—a distinct contrast in huge, massive sound and phrases surging with gloom and glory. Concert singing of Wagnerian roles usually shows up all the roughnesses in vocalism, and this occasion proved no exception. One really needs the Germanic legendary sets and the wild costumes for adequate performance—that is, for adequate conveyance of the tale—the music was as always, superb. Especially dedicated to the memory of Mr. Downes was the Siegfried Funeral music, nobly played. There were some peculiarities of production in the sung scenes, Hagen being first heard off stage and then coming forward with Gunther, which gave a sort of half and half effect that was neither recitalistic nor operatic. But the singing was excellent throughout. Ramon Vinay with a naturally splendid voice which he frequently dulls by an attempt at over-sonority, nevertheless sang the Siegfried strains with true dramatic fervor plus a conception of the ill-fated hero's action and thought that was emotionally moving. Astrid Varnay was a great Bruennhilde, vocally magnificent and technically thrilling. In the role of Hagen was Luben Vichey; his voice of mellow basso cantate timbre was used with vigor and admirable style, but lacked the crude depths and power commonly associated with the character. Lucine Amara was the Gutrune, with Clifford Harvuot, a telling-voiced Gunther. The three Rhine Maidens were Shakeh Vartenissian (one of the loveliest voices of the Met roster), Rosalind Elias, and Herta Glaz. Mr. Mitropoulos' reading of the score is too well known to require summary here. It may be said that at this concert there was orchestral sweep and eloquence with an unusual predominance of the lower-tuned instruments which built the passages in stature without cloudiness, actually with an apparent increase in opulence and a luminous tonal blend. M. C.

. . . at the end the performance lived up to Mr. Downes' dictum. It soared . . . the first two scenes . . . were inclined to be dull. R. P., N. Y. TIMES

Miss Varnay gave Bruennhilde's music its necessary intense and heroic quality. . . . In voice and expressive color, Mr. Vichey was a convincing Hagen. . . . The other soloists also fared well, and Mr. Mitropoulos generally preserved a just balance between the vocal and instrumental elements. F. D. P., N. Y. HERALD TRIBUNE

Philadelphia Orchestra, Nov. 1, E—The second appearance this season of this celebrated orchestra, under Eugene Ormandy's baton, opened with a transcription of Bach's Fantasia and Fugue in G Minor by the orchestra's assistant conductor William R. Smith. Mr. Smith is an organist and he applied the organ colors to his orchestration. It is a well-sounding piece which sets off the ensemble's incomparable string section to great advantage. Roy Harris' Symphony No. 7 (in one movement) followed. The work bears the unmistakable characteristics of its composer: his Americanism, well rooted in the native soil, his very personal melodic design and contrapuntal structure, but, alas, also the not always clear architectural plan. It ambles along for 20 minutes without real inner reason. "In this work," writes the composer, "I have hoped to communicate the spirit of affirmation as a declaration of faith in Mankind." It remains for the listener to receive this message. One at least did not.

Interest was high in the first N. Y. appearance of pianist Geza Anda, who made his local debut in Brahms' Piano Concerto No. 2. There is not the slightest doubt that Mr. Anda is a first-rate pianist with magnificent fingers and an astounding pallette of colors. His real talents will certainly be brought into focus at his recital later this month. The Brahms concerto ,which is a gigantic symphonic structure, Mr. Anda approached with too much delicacy. He played it like Chopin. The corner movements lacked the necessary grandeur, and the heavenly Andante the depth of emotional content it calls for. Where rocks are thrown into the air, Mr. Anda played with pebbles. Mr. Ormandy acceded to the soloist's conception, as could not be otherwise expected from this master-accompanist. Upon the urgent request of the audience, which applauded heartily, Mr. Anda responded by playing a Brahms Intermezzo as an encore. H. W. L.

[Anda] *He is a solidly accomplished pianist, not overpowering but satisfying in his sane and sensitive musicianship.* [Harris Symphony] *. . . somehow the piece, with an interesting bit here and a lively passage there, does not add up.*
H. T., N. Y. TIMES

Mr. Harris' music is pungent, serious in its intentions and implications, but his manner is diffuse. . . . Mr. Anda, the young Hungarian pianist, appears to be a very excellent addition to the roster of keyboard artists. . . .
P. H. L., N. Y. HERALD TRIBUNE

N. Y. Philharmonic-Symphony, Nov. 3, E—In honor of the reopening of the Vienna State Opera, Nov. 5, the N. Y. Philharmonic started its program with the Overture to "Fidelio," the opera that will open the Vienna Opera. The performance was unfortunately not up to the usual Philharmonic standards, but rough and rather unkempt. Then, Pietro Scarpini, who introduced himself last season very impressively

MURLYN
PROFICIENCY RECORDS
for students, teachers and singers!
These High Fidelity recordings enable you to have the services of a first-rate accompanist at home and at any time. Write for folder or hear these recordings at your music store. Only $5.95 each.
MURLYN RECORDING CO., INC.
65 Broadway, N. Y. 6, N. Y. Tel. WH 3-1320

playing Prokofieff's Second Piano Concerto, played Mozart's Concerto No. 22. Mr. Scarpini undoubtedly is a fine and very sensitive pianist. He may have over-rated the acoustical responsiveness of the hall, for he played small scale, and although there were moments of great beauty, the entire performance was too subdued. The orchestra, on the other hand, lacked Mozartean lightness, so that the right balance was missing.

After intermission, Mr. Mitropoulos and his men gave the first N. Y. performance of Ben Weber's Prelude and Passacaglia (Op. 42). Though the work is written in the 12-tone idiom, which is discriminatingly employed, the sonorities are not too dissonant. In fact, the Prelude is a romantic piece of beauty and yearning. The variations of the Passacaglia are conceived with craftsmanship, but towards the end the inventive powers of the composer slacken, so that the climactic moments are to be found earlier in the work. Strauss' "Also Sprach Zarathustra," one of Mr. Mitropoulos' most exciting interpretations, closed the evening. H. W. L.

The passacaglia has points of interest, but it sags somewhat in the middle. It could be pruned to advantage. . . . Mr. Scarpini's playing had surface grace and glitter, but it does not get under the skin of the work.
H. T., N. Y. TIMES

. . . Mr. Scarpini launched into Mozart's E flat concerto (K. 482) in a manner that made me think that some of the players and their instruments must have gotten wet. . . . Ben Weber's "Prelude and Passacaglia" disclosed an arresting musical talent.
P. H. L., N. Y. HERALD TRIBUNE

TOWN HALL

William Piriggi, tenor, Oct. 16, A—In his Town Hall debut, William Piriggi displayed a voice that was strikingly beautiful, well-controlled, always in tune, and consistent in timbre throughout a soaring range. His operatic approach rather dimmed the effectiveness of the French songs by Duparc and Debussy, but it was perfectly in keeping with the Italianate pieces by Manney, Denza, and his accompanist Emilio Roxas. This sameness of approach was the only flaw in an otherwise thoroughly enjoyable concert.

His engaging sincerity abetted his undoubted vocal gift, and with proper guidance and the experience of a few more years, he can fulfill the promise he now clearly shows. J. B.

. . . it is a pity that a man so gifted is not more curious to investigate other resources of the singer's art.
E. D., N. Y. TIMES

. . . the rendering of the varied program could be called an uneven one. However, its good points, though outnumbered by certain vocal indiscretions . . . were still good enough to mark Mr. Piriggi as a young man of very promising talents.
R. B., N. Y. HERALD TRIBUNE

Ervin Laszlo, pianist, Oct. 16, A—Seven years ago a younster, then just arrived on these shores, made musical New York sit up and take notice. This was 16-year-old pianist Ervin Laszlo when he made his Town Hall debut. His technical equipment was astounding, his musical interpretation of a maturity amazing at his age. Then came years which showed the youthful artist's struggle for recognition and individuality. Now he has returned after a few years absence from the local concert stage, and his old virtues have deepened and his artistic stature grown.

He opened his recital with a telling delineation of Bach's Chromatic Fantasy and Fugue, and closed the first half of his program with Schumann's "Carnaval." Though here and there he could have given a smoother delivery of the piece, the entire composition held together and its technical delivery was impressive. In Prokofieff's Sonata No. 7 his technical prowess came in good stead, though a more sensitive touch would have projected many details to better advantage. The highlights of the program were Ginastera's Rondo on Argentine children's folk tunes and Salas' "Infantes." Here Mr. Laszlo gave sensitive and understanding performances of high caliber. In a group of compositions by Liszt, the artist exhibited his virtuoso ability. H. W. L.

His best playing as in previous years, occurred in music of the romantic school.
H. C. S., N. Y. TIMES

The impressive general feature of his playing was its maturity, both in its technical and interpretative aspects; it revealed an objective, discerning musicianship which avoided any extraneous devices. . . .
F. D. P., N. Y. HERALD TRIBUNE

All-Mikeshina Program, Oct. 16, E—An unusual and rewarding recital was that staged by Ariadna Mikeshina illustrative of this composer's writing for voice and instruments. Each number presented the marked combination of a superior melodic gift and knowledgeable ability in design and

LEON CARSON
TEACHER OF SINGING
Mem. NYSTA, NATS, Mem. Amer. Acad. Teachers of Singing
160 W. 73rd St., N. Y. (23) SUsq. 7-1880

IONA HARMS
SOPRANO—Teacher of Singing—NYSTA-NATS
121 E. Hamilton Ave., Englewood, N. J. Englwd. 4-0212
Carnegie Hall, N. Y. C. 19, Studio 601

GEORGE BOLEK
TEACHER OF SINGING — PROGRAM BUILDING
Mondays: 811 Steinway Hall, N.Y.C., CI. 7-8178
1521 Bolton St., Baltimore, Md. LA. 1474

AMY ELLERMAN
COMPLETE VOCAL TRAINING
Member NYSTA and NATS
Studio: 260 W. 72nd St., N.Y.C. 23. TR. 7-0466

ALBA CLAWSON
VOCAL TEACHER Member NATS
1425 Broadway, N. Y. 18..... LO. 5-3249 / LO. 4-2717

ELSA BAKLOR
Soprano — Teacher — fac. Peabody Conservatory
Voice - Repertoire - Stage - NATS
2201 Eutaw Pl., Balt. 17, Md.—Rm. 710, 119 W. 57 St., N.Y.C.

ARTHUR GERRY
TENOR — TEACHER OF SINGING
15 West 67th Street, N. Y. C. TR. 3-8660
NATS NYSTA
(American Academy of Teachers of Singing)

Rhea SILBERTA
SPECIALIST IN VOICE PRODUCTION
AUTHORITATIVE COACHING
200 West 57 St., New York 19, N. Y. CI. 6-0048

Lillian NICHOLS
Teacher of Singing. NYSTA. NATS
616 Steinway Hall PL. 7-1773, AC. 2-0518

Grace LESLIE
Teacher of Singing — Coach
Program Building
160 W. 73 St., N. Y. C. TR. 7-6700
NYSTA—NATS SU. 7-7370

VERA CURTIS
Formerly Metropolitan Opera Co.
TEACHER OF SINGING
Member NYSTA and NATS
17 E. 86th St., N. Y. City 28 ATwater 9-5308

Cecile JACOBSON
TEACHER OF SINGING
143 Carnegie Hall, N. Y. 19, N. Y. CO. 5-3415
MEMBER NYSTA — NATS

DOLF SWING
VOICE DEVELOPMENT AND COACHING
Juilliard School of Music—Mem., Amer. Acad. Teachers of Singing
15 W. 67 St., N. Y. 23; TR. 7-5889; NATS-NYSTA

ROMLEY FELL
TEACHER OF SINGING
Mem. Amer. Acad. Teachers of Singing, NYSTA, NATS
38 James St., Newark 2, N. J. MArket 2-0020

Gunda MORDAN
BASIC STAGE TECHNIC FOR SINGERS
Specialized Coaching — Mise-en-Scene — Roles
Studios 15 W. 67, N. Y. C. 23 EN. 2-9635

RITA **KITTAIN** • LYDIA **CHALIAPIN**
Complete vocal training—repertoire, languages, stage
853 Seventh Ave., N. Y. C. 19 JUdson 6-8761

Sarah Peck Moore
TEACHER OF SINGING NYSTA—NATS
Studios: 35 N. Beacon St., Hartford Tel. 3-4893
36 Sutton Place South, N. Y. C. 22 EL. 5-6725

CAROLINE BEESON FRY
TEACHER OF SINGING — N.A.T.S.
2 Orchard Pkway., White Plains, N. Y. WH. 9-3200
872 Carnegie Hall, N. Y. C. 19 CO. 5-5342

development of musical themes. Mme. Mikeshina began and closed the set list by appearing for the first time here as solo pianist, playing with digital brilliance her Allegro Commosso, "Invictus Maneo," and the final Ballade No. 2. An outstanding piece was the Concerto for Trombone in B-Flat Minor, which was brilliantly and subtly played by Vincent Clarke with Mme. Mikeshina at the piano. To hold the vibrant phrases within recital scope was a notable feat, and the premiere of the Concerto was an indubitable success. Resonant singing was offered by Gayla Glenn in songs in which mood contrasts and intertwined poetry of text and sound established a high standard of repertory values. Another varied group of songs was deftly performed by Olivia Bonelli. Heard in violin numbers was Leonid Bolotine, who with Gayla Glenn offered "The Angel," a poem for voice and violin. To sum up briefly, Ariadna Mikeshina's work, while deriving from her inheritance of the best of the Russian stylistic color, is romantically tuneful, new in scheme and feeling, modern and not acrid, written with understanding of word and note, of vocal and instrumental scope. M. C.

The major event . . . was the first public performance of Mme. Mikeshina's Trombone Concerto. . . .
E. D., N. Y. TIMES

Most rewarding part of the program (up to intermission) was the singing of several songs by Gayla Glenn, baritone. R. B., N. Y. HERALD TRIBUNE

Little Orchestra Society, Thomas Scherman conducting, Oct. 17, E—As is appropriate in this memorial year, Thomas Scherman's first program of this season featured Mozart's Piano Concerto in D Major (K. 451). Rudolf Firkusny, soloist, played with the greatest tonal delicacy — sometimes perhaps delicately—and an immaculate technique which always served as a means to his musical conception. He preceded his appearance in the Mozart Concerto by playing Janacek's Concertino for piano and seven instruments. Written three years before the composer's demise, this work is typical of his architectural devices. It has short themes which are treated like pieces of a mosaic, first appearing unconnected, but from the point of view of the whole making for a colorful and organic entity. Mr. Firkusny and his instrumental partners gave a brilliant account of the very original score.

The orchestral offerings were interesting. Gounod's Symphony No. 2 in E-flat Major came as a surprise to many who only know the French master as the composer of "Faust." It is a romantic work, sentimental in its lyric portions, sometimes even trite, but lively and enchanting and of Mendelssohnian charm in its lively sections. The performance needed more imaginativeness in spots and more lightness, but it was an interesting contribution to the repertoire. Ginastera's Variaciones Concertantes for Chamber Orchestra received its N. Y. premiere. This is music written by a first-rate technician. Its thematic content may not be deep, but the use of the orchestra and the variety of compositorial devices make for easy and mostly attractive listening. One is grateful to Mr. Scherman for acquainting his audiences with such unusual fare. H. W. L.

While one admires his enterprise, one must point out that his spirit of adventure does not relieve him of the obligation to seek for more polished performance. H. T., N. Y. TIMES

Last night's concert by the enterprising conductor's group presented no less than three practically unknown works, two of which could have been left in the archives.
P. H. L., N. Y. HERALD TRIBUNE

Harriet Line, pianist, Oct. 17, E — A scattering of little-known music and a generally graceful and polished style of performance lent special charm to Harriet Line's New York debut. For the customary Bach and Scarlatti she substituted sonatas by two 18th-century composers., Leonard Leo and Baldassare Galuppi, and followed these by Beethoven's happy sonata in F Major (Op. 10, No. 2). Her clear technique let the little sonatas speak out engagingly, and in them she established the pace and quality of the rest of the concert: that is, she displayed consistent discipline but a certain lack of fire, playing imperturbably and seeming seldom to stir herself to exciting intensity.

The second group consisted of contemporary works that were unusual and entertaining, especially the toccatas by John Freeman and George Mulfinger, which had not been heard in New York before. Miss Line brought her recital to a close with Brahms' B Minor Rhapsody (Op. 79, No. 1), Chopin's G Minor Ballade (No. 1), and Debussy's "Pour le Piano." J. B.

Miss Line has the makings of a good pianist, but she still needs work and musical discipline.
H. C. S., N. Y. TIMES

Miss Line's playing indicated that she is not yet ready for a career as a professional recitalist.
A. H., N. Y. HERALD TRIBUNE

Esther Fernandez, pianist, Oct. 19, E —Even the exciting and polished performances of Prokofieff's one-movement Sonata No. 3 (Op. 28) and Bach's "Italian" Concerto were quite outdone by a surpassingly excellent presentation of Beethoven's Sonata in F Minor (Op. 57). Miss Fernandez closed her program with a group of neatly performed Chopin works — the Berceuse (Op. 57), Trois Ecossaises (Op. 72), and the Ballade (Op. 23).

The Beethoven was particularly memorable for more than one reason. Technique and musicianship combined to produce a strong but finely wrought performance, and only at its very end did the player seem to have hurtled past her own brilliant capacity. If technique seemed somewhat to outweigh artistry in the Bach, especially in the lyrical passages, she maintained a satisfying balance throughout the rest of her ambitious concert. The Prokofieff contrasted nicely with the other works, and the well-turned Chopin pieces quite pleasantly closed a memorable evening. J. B.

The most striking feature of Miss Fernandez' performance last night was a heroic, large-scale, and for the most part successful encounter with the Beethoven "Appassioniata" sonata. J. B., N. Y. TIMES

Little Singers of Paris, Oct. 20, E—"Les Petits Chanteurs a la Croix de Bois" (Little Singers of Paris) were enthusiastically received in a program equally divided between sacred and secular music. The first half of the program, given over to sacred items, ranging from Gregorian through Mozart to a contemporary cantata by Darius Milhaud, demonstrated a unique and often beautiful choral quality. Dressed in white robes, adorned only with a single wooden cross, the Little Singers resembled Angels in White.

For the last half of the program (secular) the group was clad in navy blue shirts and shorts. In forte passages there were pitch discrepancies and at times the tone became harsh. Nevertheless, the group maintained an unusual charm. The Brazilian lullaby, "Tutu Maramba," was so well received that Director, Msgr. Fernand Maillet, had the group repeat it.

Without a doubt the Little Singers of Paris is one of the world's finest boys' choirs. The organization has a long tradition and great popularity all over Europe. Their fame should spread rapidly in this country. G. W.

This is a boys' choir and their skillful director, Msgr. Fernand Maillet, lets them sing like boys. That is to say, with vigor, with an occasional exuberant roughness, and with a tone which does not have all the character refined out of it. E. D., N. Y. TIMES

Their strength rests upon the condition that performing children communicate a feeling of spontaneity not often encountered in adult entertainment. J. S. H., N. Y. HERALD TRIBUNE

Donald Mandell, pianist, Oct. 21, E—Donald Mandell, who first played in Town Hall 10 years ago at the age of 17, began his recital with Bach's Fifth French Suite. Well-played, it was marred only by a too-fast tempo in the Courante and a certain lack of lyricism in the Sarabande. The Adagio cantabile of Beethoven's "Sonate Pathétique" and Chopin's Nocturne (Op. 27, No. 2), however, revealed his capacity to perform later music with greater sweetness and sympathy, and to cope well with smaller climaxes, though marring the listeners' pleasure by a rubato that seemed too regular and artificial. Single portions of Schumann's "Carnaval" were quite competent, but errors and ineffectualities sometimes spoiled even these restricted pieces. Generally speaking, however, this work was the best on the program.

Hortense LOVE
Singer-Actress Soprano
"Her musical virtues are rare in this generation."
—Los Angeles Examiner
NOW BOOKING 1956-57
Mgt: M. C. Turner, Jr.
Dixie Bureau,
601 Wilson Bldg., Dallas, Tex.

MARY **BOTHWELL**
SOPRANO

OLGA EISNER
Pupils include renowned singers, teachers, here and abroad.
Hotel Ansonia, B'way & 73 St., N. Y. C.
Apt. 11-77 TR. 4-1901

LOTTE LEONARD
COMPLETE VOCAL EDUCATION
PROGRAM BUILDING FOR YOUNG SINGERS
48 W. 84th St., New York 24, N. Y. TR. 4-6848

MARIENKA **MICHNA**
PIANIST
Suite 411, 119 West 57th St., New York 19, N. Y.

Eva DE LUCA
LYRIC COLORATURA SOPRANO
OPERA — CONCERT — TELEVISION
Per. Rep.: Giorgio D'Andria, Carnegie Hall, N.Y.C. 19

EMILIA IPPOLITO
VOICE — COACHING — REPERTOIRE
Authentic Bel Canto Method—Res.: 460 Park Dr. CO. 7-3063
Studio: 202 Dartmouth St., Boston, Mass. CO. 6-6248

AMALIA
BISCHOFF
Soprano
"AN EXCEPTIONALLY BEAUTIFUL NATURAL VOICE"
—*N. Y. Herald-Tribune*
Personal Representative:
204 W. 96 St., N. Y. C. 25

DORIS HEVENER BOLVIG
PIANIST
LAWRENCE TURNER
BASS-BARITONE
SUITE 411, 119 WEST 57th STREET, NEW YORK CITY 19

JOHN HERRICK
BARITONE
Concert — Radio — Oratorio
Teacher of Singing
171 W. 71 St., New York 23, N. Y.—TR. 7-7594

THELMA
MATESKY
COMPOSER-SOPRANO
405 EAST 51 STREET, NEW YORK 22, N. Y.

WANTED—Accomplished pianist to work with young man, violinist preparing for concert series, recitals, auditions. Young lady of good Christian character, Baptist, or related denomination. German, or of German background preferred. Write c/o *Musical Courier*, Box 25.

That so much of his playing was simply lost was perhaps due to nervousness, which made him play so fast that he could not strike all the notes or give them the necessary strength. Mr. Mandell seems to possess the needful requisites for good playing, but he must blend and balance them, and, above all, become the level-headed master of them. J. B.

Mr. Mandell proved to be a pianist of commendable gifts, but with the disconcerting habit of playing quick movements at a speed just a trifle faster than he was able to control.
J. B., N. Y. TIMES

While it gave occasional indications of temperament and insight, his playing was handicapped by its variable technical and expressive levels and, at times, rather arbitrary phrasing.
F. D. P., N. Y. HERALD TRIBUNE

New York Pro Musica Antiqua, Oct. 22, E—One has come to expect satisfying programs of early music by the Pro Musica Antiqua of N. Y., and in this concert they upheld their previous standards. The evening was devoted to music from Spain and Germany covering a period from the 15th to the middle of the 17th centuries. There were composers represented who are familiar to musicians, such as Victoria and Schuetz, but there were also those little-known men of the past who deserve more hearings and, thanks to Noah Greenberg and his group of singers and instrumentalists, are finally getting it. Although there were some charming villancicos and canons (somewhat prettied up with orchestrations for this performance) by these minor composers, the evening proved once again that in the long run the judgments of musical history have not been wrong, for it is just such composers as Victoria and Schuetz who have remained in the repertoire of the Church. Once again the musicians of this small group demonstrated that they have succeeded in capturing what seems at least to be the true spirit of the music they performed. It is to be regretted that the enthusiastic audience did not fill the house.
W. C. H.

This devoted group of artists soon made it clear that you can no more patronize such giants as Schuetz, Isaac or Victoria than you could patronize Haydn or Brahms.
E. D., N. Y. TIMES

This was the salient point of the interpretations; the presentation of what is performed as living music, with both musical and emotional understanding.
F. D. P., N. Y. HERALD TRIBUNE

Olea Aanrud, contralto, Oct. 23, A—In her well-planned program, Miss Aanrud commenced with the "Vier ernste Gesaenge" of Brahms, a demanding choice which despite unavoidable comparisons, she projected with sincere conviction of the interpretative content, excellent style, and fine poise. The last of these songs attained a luminous climactic appeal. Light but charming nature songs by Knut Nystedt, "I Gronlands hav" by Klaus Egge, and a beautiful composition by Hakon Borresen, added up to a different and interesting group. After intermission the contralto offered with luminous vocal color six exquisite Grieg songs, infrequently heard on today's lists, following with three familiar songs by Samuel Barber and three by Bonita Crowe. The singer closed with Vera Eakin's bright "Wind and Girl." Edwin McArthur was, as always, a joy to hear at the piano. M. C.

It was one listener's feeling that Miss Aanrud had handicapped herself unnecessarily in her selection of a program.
J. B., N. Y. TIMES

The even line of Mme. Aanrud's vocalism . . . proved the most rewarding aspect of the program's first half . . . intention was always of the best; that, and good musicianship.
R. B , N. Y. HERALD TRIBUNE

Paulina Ruvinska, Oct. 23, E—This pianist is a sensitive artist who commands a colorful touch. She started with the brilliant if tasteless Toccata and Fugue in D Minor by Bach-Tausig, in which she gave free reign to its virtuoso aspects. Mozart's Fantasie in C Minor was the highlight of the evening. Here Miss Ruvinska played with classical restraint and without undue dramatization. In Beethoven's Sonata in E-flat (Op. 31, No. 3), one would have liked more persuasiveness. Shostakovitch's Prelude and Fugue (No. 24, Op. 87), received a rousing reading. Chopin's Andante Spianato and Polonaise (Op. 22) was brilliantly traversed. Two pieces by Milhaud and Infante closed the official bill.
H. W. L.

Paulina Ruvinska . . . exhibited her customary musical zest and fluent technique.
E. D., N. Y. TIMES

Miss Ruvinska is a thoroughly competent recitalist. . . . It is a pity, therefore, that she did not project more of the drama and intellectual cogency by which most of her music was marked.
L. T., N. Y. HERALD TRIBUNE

Dorothy Maynor, soprano, Oct. 24, E—Dorothy Maynor's return to the New York concert stage brought an SRO audience into Town Hall. Amply rewarded by some of the loveliest singing extant, the listeners greeted the soprano with genuinely delighted, spontaneous applause. The program was fine in design and presentation. At this stage of Miss Maynor's illustrious career it is safe to state that the texture of her notable voice, when utilized at its best, is still exquisite in timbre and clarity, and that her gift for song is one of the very great in perceptiveness and style. One could completely overlook the slight unevenness, the thinning-out of some top tones, the hollow chesty quality of the lower voice, and certain irregular rhythmic effects, for this was artistry at its best.

Throughout the evening, it was difficult to resist something of the same impulse that lifted composer Winter Watts to his feet and sent him rejoicing down the aisle to clasp the

singer's hands after the ecstatic delivery of his "Stresa," one of the high musical peaks of the program. Excellent numbers were the opening Scarlatti air from "Il Sedicia Re di Gerusalemma," the marvellously sung "Ruhe meine Seele" in the Strauss group, the extra "Alleluia" of Mozart, and the Schubert "Auf dem Strom," with Arthur Sussman playing a mellow French Horn obbligato. The Schumann cycle "Frauenliebe und Leben" does not lie too well for the Maynor voice, but it was sung with convincing emotional impact, especially the "Suesser Freund" and "Nun hast du mir den ersten Schmerz gethan." The Delius songs were delicious. But, alas, Miss Maynor cannot sing Spirituals. There seems no more reason for these on her program than a listing of "Beautiful Isle of Somewhere" or others of the Gospel Hymn ilk. At the piano was Ludwig Bergman, playing with expert ease. M. C.

The singer selected songs of exquisite quality. . . . with her dignity, her sincerity and her powers of projection she conveyed their varying moods as well as their beauty of concept.
R. P., N. Y. TIMES

. . . there were times when her singing called for unqualified praise, especially in sustained music of a sort of moderate dynamic level. She also gave a general impression of expressive understanding, if not always with the same degree of cogency.
F. D. P., N. Y. HERALD TRIBUNE

Mary Bothwell, soprano, Oct. 25, E— In her several New York recitals Miss Bothwell has offered magnificent programs of the finest song repertory, and this current concert was no exception. She commenced with five Mendelssohn songs, seldom heard today, of which "Grüss" and the more familiar "Neue Liebe" were collectors' items and beautifully projected. With the Schumann lieder, the soprano brought into her singing an emotional depth and color that evidenced rare artistry. With the following groups, four great and unusual Hugo Wolf lieder and the dramatically lovely Strauss numbers, she revealed new facets of interpretative skill and her voice, luminous in soft passages and of Wagnerian opulence in the larger design, retained a comfortable ease of production. Simple in manner and alluring in personal charm, Miss Bothwell overcame difficulties of phrasing and tessitura with her superlative musicianship. It is difficult to choose the best songs of the evening; I was enthralled by the entire list. Paul Meyer was a perfect accompanist. M. C.

Miss Bothwell is in fact so gifted and sensitive an interpreter that one could not help wishing she were just a bit more adept in purely vocal matters.
J. B., N. Y. TIMES

. . . Miss Bothwell revealed a voice of large dynamic proportions, capable of considerable beauty in its more finely controlled moments and numerous tonal indiscretions at others.
L. T., N. Y. HERALD TRIBUNE

COLUMBIA ARTISTS MANAGEMENT, INC.
113 WEST 57th STREET, NEW YORK 19, N. Y. CIRCLE 7-6900

FIRST AMERICAN TOUR
Herbert Von Karajan
conducting the great
Philharmonia Orchestra of London
October-November 1955
Personal Direction: Judson, O'Neill & Judd Angel Records

Ballet Russe de Monte Carlo
Personal Direction: Coppicus, Schang & Brown Sergei Denham, director

Arthur Fiedler & The Boston Pops
Personal Direction: Judson, O'Neill & Judd **Tour Orchestra**

Robert Shaw Chorale and Orchestra
Fall-Winter 1955-1956 Robert Shaw, conductor
Personal Direction: Coppicus, Schang & Brown

AMERICAN DEBUT OF THE RECORDING PHENOMENON
Mantovani and His New Music
Orchestra of 45
Personal Direction: Coppicus, Schang & Brown London ffrr Records

RETURN OF THE UNFORGETTABLE
Obernkirchen Children's Choir
Fall of 1955 Edith Moeller, conductor
Personal Direction: Kurt Weinhold Angel Records

FIRST NATIONAL TOUR
Marie Powers in *The Medium*
by Gian-Carlo Menotti (preceded by his *The Telephone*)
complete production with orchestra, costumes and scenery
Personal Direction: Coppicus, Schang & Brown *Produced by Lawrence, Kanter & Pratt*

Return of Virtuosi di Roma *WINTER OF 1956*
with Renato Fasano, *Director*
Personal Direction: Coppicus, Schang & Brown by arr. with A. Morini

De Paur's Infantry Chorus
Ninth Consecutive Season
Personal Direction: Coppicus, Schang & Brown Leonard De Paur, conductor

The Angelaires
Personal Direction: Kurt Weinhold Harp Quintet

Roman Totenberg and His Instrumental Ensemble
Personal Direction: Kurt Weinhold (9 Artists)

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION:
JUDSON, O'NEILL & JUDD

CLAUDIO ARRAU
Baldwin Piano

CLIFFORD CURZON
Steinway Piano — **Pianist**

VERA FRANCESCHI
Baldwin Piano — **Pianist**

EWAN HARBRECHT
Lyric Soprano

EUGENE LIST
Steinway Piano — **Pianist**

ELEANOR STEBER
Leading Soprano Metropolitan Opera Assn. — **Soprano**

RICHARD TUCKER
Leading Tenor Metropolitan Opera Assn. — **Tenor**

WHITTEMORE & LOWE
Baldwin Piano — **Duo-Pianists**

CAMILLA WICKS
Violinist

DOLORES WILSON
Leading Soprano Metropolitan Opera Assn. — **Soprano**

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION: KURT WEINHOLD

WALTER
Cassel
Baritone

YEHUDI
Menuhin
Violinist

MONA
Paulee
Mezzo-Soprano

RISE
Stevens
Mezzo-Soprano

DOROTHY
Warenskiold
Soprano

Leonard Hungerford, Oct. 26, E—Rarely does one enjoy the pleasure of an evening of such superb music making as was offered by Leonard Hungerford, Australian pianist. The program, of purely classic and romantic works, was given as a memorial to Carl Friedberg, the pianist's teacher, who passed away this autumn during a trip abroad. The evening not only was a fitting memorial, but it honored the late famous pianist and teacher, for Mr. Hungerford's playing mirrored all the virtues and artistic principles for which Carl Friedberg had stood: the faultless, immaculate technique, never applied for its own purpose, but as a means to an end, the colorful, endlessly varied touch, and, before all, exquisite musicianship. With this combination of powerful assets, Mr. Hungerford played Bach's Adagio in D Minor and Toccata in D Major. His architectural design of the Toccata was a miracle of planned and always economical climactic effects. Then followed a group of Schubert compositions. The Impromptu (Op. 142, No. 1), the Allegretto in C Minor, and the Impromptu (Op. 90, No. 4) made for an almost Sonata-like combination, an inventive device of programming. Brahms' Ballade (Op. 118) closed the first part of the bill. In these Schubert and Brahms pieces the beautiful lyricism of Mr. Hungerford's pianism was especially impressive. The G Minor Ballade of Brahms' Op. 118 was played with thrilling dramatic impact. After intermission Beethoven's Sonatas (Op. 78 and Op. 111) were played with exemplary technical dexterity and musical insight. A major young pianist.

. . . technique in Mr. Hungerford's playing is only a means to an end. What comes out is music.
J. B., N. Y. TIMES

One wonders how many pianists of Mr. Hungerford's generation can compare with him in perceiving the substance of music like this, and in making it compresensible and compelling to others. A. H., N. Y. HERALD TRIBUNE

Helen Kettner, Oct. 27, E—Miss Kettner plays the piano with undoubted devotion, and her program proved her to be keenly aware of the necessity of offering multi-colored fare. She started with "Les Fastes de la grande et ancienne Meuestrandise," followed by Bartok's "Four Dirges" and Cesar Franck's Prelude, Chorale, and Fugue; she closed the first program half with Schubert's Sonata in B Major (op. posth). After intermission followed Four Preludes by Rachmaninoff, and shorter pieces by Liszt, Burrill Phillips, and Robert Palmer.

Miss Kettner commands a solid technique. Her left hand plays rapid figures with especial skill. What she has to watch is the structural design of the pieces she interprets. She did not always successfully express the rhythmic articulation of the compositions and the melodic lines. In the Andante Sostenuto of Schubert's Sonata she did her best playing. Unfamiliarity with the acoustics of the hall may have accounted for her tendency to employ too much force and too little delicacy. But her seriousness as an artist is beyond question, and her penchant for romantic music was always evident. H. W. L.

A simple, romantic lyricism was the strong point of Helen Kettner. . . .
E. D., N. Y. TIMES

. . . Helen Kettner . . . approached her chosen composers with unmatchable aplomb, despite the fact that she fell far short, really, of being on intimate terms with any one of them.
R. B., N. Y. HERALD TRIBUNE

Maria Luisa Faini, pianist, Oct. 28, E—In her second Town Hall appearance, Miss Faini proved herself a pianist who combines sturdy authority with musical sensitivity. It was immediately clear that she understood precisely how every phrase should be played, and furthermore that she was certain she would play it that way. Miss Faini performed the Frescobaldi-Respighi Prelude and Fugue in G Minor with extreme beauty and drew from the instrument a wide range of sonorities. The long Bloch Sonata seemed an extended contemporary commentary on the mysterious Frescobaldi-Respighi work. She caught perfectly the saucy humor of Mozart's Variations on "Unser Dummer Pöbel Meint" (K. 455). Eleven trifling but entertaining Children's Pieces by her teacher, Alfredo Casella, closed the first part. These lend themselves, in their piquant style and simple form, to comparison and contrast with the Mozart.

The second part consisted of Beethoven's Sonata (Op. 10, No. 3) in D Major and three Chopin works (Barcarolle, Op. 60, a Nocturne, and the Scherzo in C-sharp Minor, Op. 39). Every work was a high-point, and the pieces were more or less distinguished only according to their own musical merit, for her comprehension of each was incisive and perfect. A memorable concert, a memorable player. J. L. B.

. . . her technical finesse, her grasp of the content and her musical organization were always in evidence . . . a highly qualified pianist whose intelligent and logical readings provide interesting listening.
H. C. S., N. Y. TIMES

One does not rise into the ranks of major recitalists in a single year, but the young Italian pianist, Maria Luisa Faini, would seem to have done so. . . . L. T., N. Y. HERALD TRIBUNE

Sonia Vargas, pianist, Oct. 30, A—This talented young Peruvian virtuosa chose a program of works by Scarlatti, Soler, Schubert, Mendelssohn, Chopin, Ravel, Fibini, and Albeniz. Miss Vargas has a fine sense of musical expressivity ever at her command, but she is not yet a full-fledged mistress of the keyboard. Her technique is generally sure, her style is pleasing, and her lack of mannerisms a delight.

Miss Vargas began with Scarlatti's familiar Sonata in E Major, to which she brought balance of tone and clean-cut technique. It was followed by Padre

Antonio Soler's Sonatas in D Major and G Minor. Schubert's posthumous A Major Sonata made heavy interpretative and technical demands, which the young lady did not wholly meet. Mendelssohn's Prelude in B Minor, three Chopin Etudes, Ravel's "Valses Nobles et Sentimentales," Fibini's "Triste," and Albéniz "Navarra" rounded out the programmed list of offerings. The Ravel opus gave the pianist a busy time technically. H. I. B.

She gave the impression of being above all a gifted miniaturist.
E. D., N. Y. TIMES

Miss Vargas produces a bright, clear tone and crisply articulates ornamental passages, so that they sparkle nicely. . . . She is less comfortable in music of grander proportions. . . .
L. T., N. Y. HERALD TRIBUNE

Wiktor Labunski, pianist, Oct. 30, E—The fundamental problem in preparing Schumann's "Carnival" is to unite its fascinating kaleidoscopic series of pictures into one sweeping creation. Wiktor Labunski succeeded in doing this and more. His sensitive reserve and control obviated the many wrong notes here and in the other large work on the program, Chopin's B Minor Sonata, where, especially in the last movement, we were much aware of the pianist's careful management of his power.

His own works, "Patterns," were five quaint showpieces that contrasted in their terse modernity with the opening Chromatic Fantasy and Fugue of Bach and with Mozart's delightful variations on "Unser dummer Pöbel meint. " He also displayed flair and sympathy in his performance of Scriabin's Sonata-fantaisie. His greatest merits lie in the larger and more comprehensive aspects of his playing, rather than in his technique or in his attention to details. J. L. B.

. . . most persuasive when the music was delicate and innocent. . . . Yet Mr. Labunski's playing was limited. One felt a want of temperament and poetic intensity. R. P., N. Y. TIMES

Mr. Labunski's technical facilities . . . are by no means reliable, nor is his tonal resource of more than casual interest. In consequence, his renditions, as demonstrated yesterday, lacked finish and the ultimate refinements of interpretation.
J. S. H., N. Y. HERALD TRIBUNE

Leonard Pennario, pianist, Oct. 31, E—Mr. Pennario has enviable fingers. His technical prowess is that of a real virtuoso. In addition, he commands a colorful, delicate touch, if he doesn't choose to pound the keyboard, which he rarely does. If his recital nevertheless did not completely fulfill the promises justified by the artist's equipment, the reason is that his musical approach sometimes does not equal his mechanical excellence.

Opening his recital with Haydn's Sonata in F Major, Mr. Pennario played the piece elegantly and with an engaging poetry in the Larghetto. The corner movements, or rather the first movement, he played too fast, so that the closing Presto did not offer sufficient contrast with what preceded it. The premiere of Miklos Rosza's Sonate was a labor of love. The pianist played the work brilliantly, but he wasted his effort on a work which in no way justified it. In Schumann's Fantasie (Op. 117) Mr. Pennario, though he met its tremendous technical difficulties successfully, could not prevent the work from falling apart. The program closed with a complete delineation of Ravel's "Miroirs." Here Mr. Pennario did his best and most imaginative playing. His colorful touch enabled him to conjure up the tonal magic of these tone poems. He could have had more rhythmic incisiveness in the "Alborada del gracioso," but altogether his interpretation was impressive and colorful. H. W. L.

Last night, there was not the slightest question of his control of emotion or technique. E. D., N. Y. TIMES

Leonard Pennario . . . is a brash young man with mountains of talent. . . . It is his misfortune, however, that these qualities, commendable as they are, do not emerge freely but seem, instead, mechanical and contrived.
J. S. H., N. Y. HERALD TRIBUNE

Margaret Stern, pianist, Nov. 1, E—Margaret Stern, a serious young pianist from Miami, Florida, returned to Town Hall, playing an interesting if not exciting program which included the Bach Chromatic Fantasy and Fugue, "Variations Sérieuses" of Mendelssohn, a first New York performance of Carmen Nappo's "Chrysalis" and "Flight," Debussy's "Children's Corner" Suite, and a Chopin group.

Throughout the evening the pianist exhibited an abundance of musical talent and musicianship, supplemented by a dependable if not at all times brilliant technique, generally under adequate control. The Bach Chromatic Fantasy was played with faithful interpretation and skillful, fluent execution. The varying moods of the Mendelssohn "Variations Sérieuses" were met with an intelligent approach and unfaltering rhythmic appeal. The six segments of the Debussy "Children's Corner" group were delightfully projected, with well-colored imaginative concepts of the innate youthful elements involved in the music. An excellent reading of the three Chopin compositions concluded an enjoyable program. L. C.

She impressed as a vigorous young artist whose performances need more thought and finish, but who has plenty of talent. H. C. S., N. Y. TIMES

Miss Stern is a pianist of moderate resources, though she displayed a charming degree of musicality.
M. D. L., N. Y. HERALD TRIBUNE

Joerg Demus, pianist, Nov. 2, E—The youthful Austrian pianist has apparently quite a following, thanks to his recordings for Westminster Records; Town Hall was filled above average for a debut recital. He was most cordially received when he came on stage unassumingly to play Bach's Partita in

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
CCPPICUS, SCHANG & JOHNSON
PERSONAL DIRECTION:

Mario Braggiotti

Rudolf Firkusny

CARROLL GLENN

Szymon Goldberg

Tossy Spivakovsky

Gladys Swarthout

Vronsky & Babin

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION: ANDRE MERTENS

BYRON JANIS PIANIST

JENNIE TOUREL

COLUMBIA ARTISTS MANAGEMENT, Inc.
113 West 57th Street, New York 19, N. Y.
PERSONAL DIRECTION: HORACE J. PARMELEE

BILLING HARPIST

ALDO PARISOT 'CELLIST

NINA GORDANI
Personal Representative
333 Central Park West New York 25, N. Y.
Presents
LADDA BOLGER, Soprano
Celtic Traditional Songs in Costume
Victoria Francesco
MARKOWSKI & CEDRONE
DUO-PIANISTS
MARION KEIGHLEY SNOWDEN
Lecture-Recitals on Old English Music
Illustrated on the Virginals

E Minor. He had plenty of technical equipment, but what was missing, and missing all evening, was the divine spark which captivates your attention. His interpretations of Franck's Prelude, Chorale and Fugue was earthbound. His tone is not flexible, nor are his tempi. If other young pianists indulge too much in rubati, he sticks to his chosen tempi notwithstanding possible emotional involvement. His best playing he did in Schubert's A Minor Sonata (Op. 120), which he played in a straightforward and technically adroit manner. Schumann's "Kreisleriana" had nothing of the demonic character which is in the piece. It was more or less a report on the Schumann composition. But his audience feted him most cordially. H. W. L.

Herr Demus has decided ideas and a good measure of competence, but as yet the ability to submerge himself in a piece of music and communicate its rapture to the listener is not his.
H. C. S., N. Y. TIMES

I am genuinely sorry to be so inhospitable to our Viennese visitor, but the concert stage is a ruthless arena and the performers appearing on it are in reality gladiators who risk their lives in combat.
P. H. L., N. Y. HERALD TRIBUNE

CARNEGIE RECITAL HALL

Thelma Matesky, Oct. 25, E—Thelma Matesky dared what is often doomed to failure, to sing a full-length program of her own compositions. That she succeeded in this undertaking bespeaks just as well for her compositorial gifts as her interpretative talent. To talk of the composer first: Miss Matesky writes imaginative music and has an extraordinary sense for prosody and melodic invention. She does not employ contemporary harmonic or rhythmic devices. She says what she feels and says it honestly, and her songs touch the heart. A setting of six of the Sonnets from the Portuguese by Elizabeth Barrett Browning gave evidence of Miss Matesky's strong dramatic talent. Perhaps she should try her hand at an opera.

As a singer Miss Matesky excelled in conveying her compositorial intentions. Her silvery, well-trained voice of great expressiveness was the basic asset of her interpretations, which gave due recognition to the word of the poet and was a flexible instrument as well. Lyric and dramatic musical lines were conveyed with equal impressiveness. Not enough praise can be given to the deeply understanding assistance by Anita de Mars at the piano. The two artists are really an ideal musical team. The long-lasting applause was deserved. H. W. L.

Miss Matesky's vocal writing is conservative and sensitive. . . . As she wrote, so did she sing — naturally, sensitivity and clearly.
H. C. S., N. Y. TIMES

. . . Miss Matesky's singing would do credit to almost anybody's song . . . her own examples revealed a lyric talent and compositional technique many might envy.
A. H., N. Y. HERALD TRIBUNE

Charles Wadsworth, pianist, Oct. 29, E—A youthful, almost engaging tendency to overemphasize everything led to certain flaws in the playing of Charles Wadsworth at his debut recital. He did his best work at the beginning of the concert, pleasantly showing his listeners the way through a fascinating little gallery of Scarlatti sonatas, all of them interestingly and finely played. He next gave an appealingly well-turned performance of Mozart's E-flat Major Sonata (K. 282). In the succeeding "Variations Serieuses" of Mendelssohn, however, his tendency towards exaggeration, which had shown itself already to a certain degree, resulted in crescendi that broke swoopingly forth and in tempi just enough too fast to cause him trouble.

Mr. Wadsworth played Schoenberg's early Suite (Op. 25) and Six Little Piano Pieces (Op. 19) with such coherence and poignancy that his specialization in such contemporary music was evident. Ravel's "Ondine," however, imitated the Mendelssohn in its exaggerations and difficulties. J. L. B.

The Chamber Music Circle, Oct. 30, A—The rich and lovely string fantasias of Purcell (No. 13, "Upon One Note," and No. 15, "In Nomine") opened the concert well. They were followed by a splendid set of three pieces by Walter Piston for Flute, Clarinet and Bassoon. The playing of Samuel Baron (flute), William Kushner (clarinet), and Sylvia Deutscher (bassoon) gave us effects that were, by turn, lively, intense, piquant ,and lovely.

Mr. Baron starred in the succeeding work, Mozart's Quartet in D for Flute and Strings (K. 285), and the evening closed with a fiery, satisfying performance of Schubert's Quintet (Op. 114) for piano and strings ("Die Forelle"). Only the variation movement was less than superbly played, and everyone, players and listeners alike, had a thoroughly good time. J. L. B.

It was the loveliest concert this listener has heard them give. . . . Everyone played well, but a special word should be spoken for Samuel Baron's playing of the flute.
R. P., N. Y. TIMES

Lenore Portnoy, soprano, Oct. 30, A—Assisted by Fredric Popper at the piano, Miss Portnoy, a member of the N. Y. City Opera Company for eight years, made her initial recital bow to a New York audience that braved inclement weather to attend. The program was both lengthy and taxing. The singer's voice possesses volume that inclines to a brittle hardness of quality when *forte* passages are sounded, but is generally sweet throughout its compass. The list of songs and arias, however, adhered too closely to the line of seriousness to provide sufficient mood contrasts.

A high-spot of the recital came in Schumann's Cycle "Frauenliebe und Leben," in which the soprano revealed an aptitude as interpreter of lieder songs. "When I am Laid in Earth" from Purcell's "Dido and Aeneas" started proceedings, followed by Bach's Aria and Recitativo "Praise Ye God Throughout Creation" from Cantata No. 51, and Elektra's Aria from Mozart's "Idomeneo." Bach and Mozart received a high-speed treatment that marred the exacting florid passages abounding in those scores. The program also featured numbers by Messiaen and Richard Strauss, and concluded with a group of songs by S. Barber, Richard Hageman, and N. Dello Joio. H. I. B.

In addition to a voice of admirable quality, the soprano has musicianly instincts and a flair for performance.
J. B., N. Y. TIMES

She has a sweet voice, fresh and capable of many colors, though a touch of hardness does creep into it here and there.
R. B., N. Y. HERALD TRIBUNE

Hazel Ferguson, soprano, Oct. 30, E—As chief assets in her Carnegie Recital Hall debut, Hazel Ferguson displayed a direct sincerity and appealing modesty coupled with a singing voice which, if uneven in quality and control, was often quite beautiful and expressive. She was further aided by a program that was for the most part well chosen and by a truly excellent accompanist, Alice Wightman. By making the most of her ability to sing simple songs movingly, and by seeking to relieve tensions in parts of her range, she can mold herself into a singer quite pleasant to hear. J. L. B.

Miss Ferguson's voice, though of extremely light texture, is fresh and of pleasant quality. J. B., N. Y. TIMES

Berenice Bramson, Nov. 1, E — Miss Bramson does not have a big voice nor a flexible one, but she is a first-rate musician and has exquisite taste. This was evident from the program she had chosen, which opened with "Music for a While" by Purcell, followed by Bach's Cantata "Ich bin vergnuegt mit meinem Glueck." Then followed Six German Songs by Louis Spohr. Mainly known as a prodigious composer for the violin and his opera "Jessonda," these songs surprised by their delicacy. They are written for voice, clarinet, and piano, and the instrumental accompaniment is imaginatively interwoven with the vocal line. In fact, the third song, "Longing," reminded this listener of the Last Songs by Richard Strauss in its delicate coloring. Alan Bramson played the clarinet part beautifully. "The Nursery" by Moussorgsky was an exquisite interpretative effort by Miss Bramson. The second half of the program listed Six Spanish Carols by Non, songs by David Hollander, Arthur Bliss, and Ludwig Greenbaum, and three songs by Rachmaninoff. Miss Bramson's name should be remembered by all friends of fine lieder singing. Arpad Sandor assisted at the piano with his usual sensitivity and mastery. H. W. L.

Miss Bramson's recital was an absorbing evening of music.
J. B., N. Y. TIMES

McMILLIN THEATRE

Composers Forum, Oct. 29, E—Sponsored by the New York Public Library and Columbia University, with assistance from the Alice M. Ditson Fund and B'nai Brith, the first Composers Forum got under way. With Norman dello Joio as executive secretary and in charge of arrangements, this institution is one of the most helpful in promoting the work of young composers. This time the beneficiaries of the enterprise were Peter Korn, Berlin-born composer, now living in Los Angeles, and Meyer Kupferman, a native New Yorker.

Mr. Korn's music, written with excellent craftsmanship, shows him to be an imaginative composer of versatility. A Sonata for oboe and piano (Op. 7) played with brilliance and beautiful tone and phrasing by Lois Wann and Barbara Korn, was attractive for its melodic inventiveness and contrapuntal dexterity. His piano sonata, played by Barbara Korn, has the same virtues paired with an uncontestable elegance of writing.

Mr. Kupferberg's composition seemed to lack the novelty of style found in his colleague's works. His Trio Concertante for flute, clarinet, and violin, played by Sam Baron, David Glazer, and Henry Siegel, has the busy attitude so often found in today's compositions, a character found also in his Variations for piano, played by Morton Estrin. As an added spice, these are written in the 12-tone idiom. "Persephone," three symphonic arias for voice and piano, are dramatic in content and were well projected by Sarah Carter with the composer at the piano, but they fail to catch fire. The question and answer period was presided over by Virgil Thomson as moderator. H. W. L.

While Mr. Korn is not afraid to entertain, he has powerful feelings too. Surely part of the accessibility of this music was because of its formal cohesion. . . . This listener was disappointed in the three works [by Kupferman]. E. D., N Y. TIMES

[Korn] *He is not always careful in his choice of melodic materials and tends, in general, to grow prolix in their continuation. . . . Mr. Kupferman showed himself to be a really first-rate craftsman and an importantly gifted composer.*
L. T., N. Y. HERALD TRIBUNE

BROOKLYN ACADEMY OF MUSIC

The Brooklyn Philharmonia, Nov. 1, E—Opening its second official season, the Brooklyn Philharmonia, under the direction of Siegfried Landau, amply demonstrated that it is indeed a musical organization of considerable stature. This first program of the new season was devoted completely to works by Mozart. It included the "Haffner" Symphony in D Major, the Violin Concerto No. 5 in A, and the first act of "Cosi fan tutte" in a somewhat abridged concert version, the vocal parts performed by Irene Jordan, Adriana Knowles, Marlys Watters, Paul Knowles, Morley Meredith, and Hugh Tompson. The concert was a success in every respect and it is to conductor Siegfried Landau that most of the praise must be directed. He has the very essence of "the Mozart style" in his head and at his finger tips; hence, his musicians cannot fail but communicate this spirit to the listener. Benno Rabinof, who was the solo violinist in the concerto, played unevenly, but for the most part (especially in the last movement) managed to convey the simple but elegant qualities of this work. The singers were all of high caliber, but since they did mostly the ensemble pieces from "Cosi," which for all practical purposes *is* a collection of ensemble pieces, we could only judge their abilities to blend with the other performers. The men were most successful in this, but the ladies' voices were of such contrasting colors that they at times stood out more than was necessary. W. C. H.

. . . the performances were of a dry, delicate quality that veered more to chamber music than to that of the full-scale symphony. . . . [Rabinof] *His performance was dignified and essentially lyrical.* R. P., N. Y. TIMES

. . . performances throughout the evening were tasteful, steady, and nicely balanced. . . . The excerpts from "Cosi" . . . were exceedingly lively and sonorous. . . . Mr. Rabinof's performance of the A Major Concerto was sweet in tone and, in the final movement, sprightly and engaging.
L. T., N. Y. HERALD TRIBUNE

HUNTER COLLEGE

American Symphony of New York, Enrico Leide conducting, Oct. 21, E—A large, appreciative audience greeted the first of the season's programs scheduled in this hall and at the Brooklyn Museum by the American Symphony. The nucleus of the orchestra has been formed from the former Old Timer's Orchestra and with the extensive additions of young present-day instrumentalists requires skill and tonal blending which, under the excellent direction of the conductor, achieved admirable results. Dr. Leide, conducting entirely without score both in orchestral and opera numbers, led players and soloists in a performance that brought bravos from the hearers. The surging Overture to "Le Roi D'Ys" by Lalo, began the evening's music, this was followed by a colorful reading of Berlioz' Symphonie Fantastique. In the opera excerpts from "Carmen" and "Manon," two artists substituted for Ewan Harbrecht, soprano, and indisposed William Lewis, tenor. An attractive, very youthful singer, Charlene Chapman, made her bow, evidencing potentials of voice and stage, notably an ability to sing without mannerisms high, flute tones of the coloratura category. Eddy Ruhl won an ovation for his splendid singing of the Don Jose "Flower Song," and the two great arias from "Manon," "Le Reve" and "Ah, Fuyez." The soloists joined in duets from both operas. M. C.

OTHER CONCERTS

Mannes-Gimpel-Silva Trio, Oct. 21 (E), Vanderbilt Hall.

N. Y. Philharmonic-Symphony, pianist **Rudolf Serkin,** Oct. 23 (A), Carnegie Hall.

Arthur Lawson, bass, Oct. 23 (A), Carnegie Recital Hall.

Scots Guards Regimental Band and Pipers, Oct. 27 (E), Madison Square Garden.

Wheeler Beckett Orchestra of New York, Nov. 2 (A), Carnegie Hall.

RUDOLPH GANZ

Address: Hotel Pearson, 190 E. Pearson St., Chicago

Steinway Piano

MU PHI EPSILON
NATIONAL MUSIC SORORITY

National Executive Office
6604 Maplewood Ave., Sylvania, Ohio
Mrs. Ralph J. Oechsler, Natl. Ex. Sec-Treas.

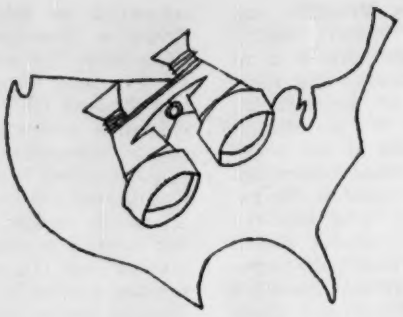
National President: Mrs. P. Raymond Wilson, 1800 39th Ave. W., Seattle 99, Washington

FATHER FLANAGAN'S
BOYS TOWN CHOIR
FATHER FRANCIS SCHMITT, DIRECTOR
NOW BOOKING — WRITE FATHER NICHOLAS H. WEGNER, BOYS TOWN, NEBR.

the world renowned boys' choir

". . . a moving experience . . ." —London Daily Mail
"Unique experience." —Virgil Thomson, New York Herald-Tribune
". . . vocal beauty incredible . . ." —The Oregonian
". . . poignant beauty." —Baltimore Evening Sun

THE LITTLE SINGERS OF PARIS
"Les Petits Chanteurs a la Croix de Bois"
now booking • 119 West 57 St., New York 19, New York



THE NATIONAL SCENE

Callas and Bastianini in I Puritani

CHICAGO

■ Amid all of the glitter and gala spirit recaptured in the Civic Opera House on the occasion of the opening of the Lyric Theatre's second season were recurring moments of nostalgia for many of us who remember our Golden Era of Opera (begun in the historic old Auditorium and ended here) when the greatest stars of the day reigned throughout 13-week seasons of unsurpassed Grand Opera. It has reclaimed its heritage, for Callas returned to make even Bellini's static *I Puritani* a vehicle for triumphant success for the season's opening, Oct. 31. Not heard in America since 1906, when Bellini's opera served to open Hammerstein's Manhattan Opera House, *I Puritani* was revived here solely for Maria Callas, who claims Elvira as her favorite role.

Though the Bellini score, set to Count Pepoli's dull, slow-going libretto is full of music both beautiful and often dramatic, only a Callas (in whom we have another Grisi, who created the role) with her histrionicism and phenomenal vocal equipment, could lift the opera from its lethargy. And this she did brilliantly and stirringly, reaching the crest of the performance in the mad scene of the second act. The diva had a worthy foil in Giuseppe di Stefano who can easily reach Bellini's high tessitura without forcing. He made a striking Lord Talbot.

Nicola Rossi-Lemeni, impressive as Sir George Walton, was in excellent voice except for occasional lower tones sung under pitch. Others in the cast were William Wilderman as Lord Walton; Ettore Bastianini, who gave allure and a good baritone voice to the role of Sir Richard Forth; Mariano Caruso, competent in the role of Sir Bruno Robertson; and Eunice Alberts, who disclosed a good contralto voice, but was not a striking figure as Henrietta.

The staging showed the master hand of Aldo Mirabella Vassallo, a regisseur from the grand school of Italian producers and with effective decor of Parravicini, some stunning sets imported from Italy, and an assemblage of well-trained extras, the production, except for lengthy delays in change of scenery, reached a high level of efficiency.

■ Congratulations to the Chicago Orchestral Association for having replaced Fritz Reiner's current contract as Music Director and Conductor of the Chicago Symphony Orchestra by one which extends through the 1958-59 season. This announcement was made on the eve of Reiner's departure for Vienna, where he will conduct two performances of "Die Meistersinger" in the newly reconstructed Staatsoper, on Nov. 14 and 20.

Meanwhile, the last Thursday concert, was an especially felicitous one, with a penetrating performance of Britten's absorbingly interesting and atmospheric Variations on a Theme of Frank Bridge, Haydn's Symphony in B-flat Major, and Geza Anda's lyrical Tchaikovsky. This highly gifted pianist revealed more beauty and less bombast than is usually heard in this concerto, executed with surpassing deftness. Mr. Anda is a pianist one doesn't forget.

At the Thursday-Friday concerts of the previous week, Fritz Reiner brought to the fore Louis Sudler, as soloist in the first performance at these concerts of Arne Oldberg's work for baritone and orchestra, "St. Francis of Assisi." The veteran composer, long in the ranks of America's distinguished creative musicians, was obviously inspired by the spiritual text of this Prayer and Hymn to Creation, and achieved with ingenious orchestration and melodic gift a sensitive blending of word and note in music that was often beautiful. Mr. Sudler's rich baritone, excellent diction, and the simplicity and sincerity of his delivery made him an ideal interpreter of Mr. Oldberg's latest opus. Beethoven's Overture to *Fidelio* opened the concert effectively in a program which contained for its major item Schumann's C Major Symphony. A stunning performance of Stravinsky's "Fire-Bird" Suite closed the concert on a note of high excitement.

■ Rudolf Serkin, in his piano recital at Orchestra Hall, Oct. 16, was more relaxed than he has been here in several seasons, and his interpretations, nobly conceived as always, were uttered with unusual warmth and spaciousness. Classical enthusiasts were particularly interested to hear the seldom-played and hard-to-find music of the "Capriccio on the Departure of a Beloved Brother" by J. S. Bach, and the E major Sonata of Haydn, a large and beautiful work of remarkable depth and tonal color. The Brahms Variations and Fugue on a Theme of Handel were set forth with a virtuosity and fire usually associated with the "brilliant" pianists, most of whom play them not nearly so well! But the peak of the concert, the mellow, poetically perceptive playing which those who love Mr. Serkin associate most closely with him, came in the eloquent, singing enunciation of the Sonata in A-flat Major (Op. 110) of Beethoven. For both Serkin and Beethoven, this was music to remember and cherish. Encores were the "Spinning Song" and Rondo Capriccioso of Mendelssohn, for whose music Mr. Serkin has a particularly happy flair.

■ On Friday, Oct. 21, at Orchestra Hall, Chicago listeners had their first chance to hear the long-awaited Emil Gilels, first pianist of contemporary Russia, and the first Soviet artist to visit this country since the advent of Serge Prokofiev many years ago. The anticipation was not vain. Mr. Gilels, a stocky, chestnut-haired man of 39, is a pianist in the grand manner. Possessed of a prodigious technique, his playing has not only agility and brilliance but an extraordinary range of tone and color, and he is a skilled and understanding stylist as well. The Mozart Sonata in B-flat (K. 570) was set forth with great clarity and delicacy of touch, exquisite tone and happy mood. A dark and turbulent "Appassionata" followed—(the audience all but burst the rafters!), and the concert concluded with the "Images" of Debussy, Prokofiev's Second Sonata, and the Spanish Rhapsody of Liszt.

Allowing both for the beauty and strength of Mr. Gilels' playing, and the great audience popularity of the Beethoven, one might consider the "Appassionata" to have been the peak of the concert. But he played the Prokofiev as perhaps only one who

venerates that composer as his favorite could play it—and in many, many seasons, no Chicago audience has heard a Liszt rhapsody performed with so complete a realization of both the music and the instrument which it exploits and glorifies.

■ The second of 12 concerts by the Fine Arts Quartet (Messrs. Sorkin, Loft, Ilmer, and Sopkin) to be presented at the Ten Twenty Arts Center this season was given on Oct. 26. The concert offered Boccherini's Quartet in C Major (Op. 33, No. 6), Mozart's Quartet in C Major (the "Dissonance," K. 456), and the American premiere of the second quartet of the Scandinavian Vagn Holmboe. This latter work in five movements, some of them very brief, is dissonantal in basic harmony, scored for brilliance over the widest possible range of the instruments ,and very vigorous except for the lyrical and tiny Adagio. Some of the instrumental effects employed are reminiscent of the Bartok quartets, although the work is not otherwise derivative, being rather lighter in character and much less concentrated than those great works. The impeccable playing of the Fine Arts Quartet continues at the same high level, and their readings of the great works of the quartet literature grow in depth, perception, and stature with each passing season.

■ Joan Holley, concert pianist, made a successful debut here in Fullerton Hall, Oct. 25. The opening Bach Chromatic Fantasy and Fugue served to display her musicianship and facile technic, solid interpretation, and a deep singing tone. But it was in Beethoven's A Major Sonata (Op. 101) that she brought to the fore the gamut of her artistry. Its lovely opening was warm and musical, and throughout the performance Miss Holley played with understanding for both the romantic and classic aspects of the opus.

B. Agee's prize-winning Sonatina and a Caprice and Waltz by Franciszek Zachara were given first Chicago performances. The latter pieces, remote from any contemporary vein, were pleasant, if obvious musically. The Sonatina, reflecting the composer's talent and skill, had interesting rhythm and savor, despite the lack of any definite idiomatic stamp.

Four Rhapsodies by Dohnanyi, played as they were composed and first played by the composer, as a sonata, found the recitalist in her element, alive to the spirit of the music and with a flair for spacious performance which both the Dohnanyi and the preceding Liszt ("Funerailles") demand.

■ Despite the stormiest evening of the fall season, a good-sized audience greeted Dorothea Dix Lawrence for her Chicago debut in Fullerton Hall, Oct. 28. Praise is due the enterprising artist for having built an unusual program of folklore best suited to her particular style of singing. Following the opening group of songs by Francis Hopkinson were those by Endicott (1776), and 18th-century Louisiana traditional songs, sung in Patois, and enjoyed especially by this reviewer for the contagious spirit of their piquant delivery.

A group of American Indian Ritual Songs (sung in Indian, unaccompanied), others by Hanson, MacDowell, Gershwin, and Griffes, and Traditional Hebrew, Spanish, and Negro songs comprised the remainder of the program.

Miss Lawrence, a seasoned singer, gifted vocally and with a flair for her art, was not heard to best advantage on this occasion, being handicapped by lack of vocal freedom and insecure pitch, which the inclement weather may have accounted for in part.

■ The Obernkirchen Children's Choir again captivated a sold-out house in Orchestra Hall. Their song and naturalness was an enchantment, and the sheer pleasure of hearing and seeing the group on their return engagement here brought wholehearted applause throughout the concert.

■ William Yarborough and his ensemble of 29 musicians drew a large audience to their concert given in Fullerton Hall recently. Mr. Yarborough, a seasoned musician with unquestioned conductorial talent, presented with his responsive group of richly endowed players, an admirable

NOW BOOKING FOR 1956-57 SEASON:

THE FINE ARTS QUARTET

IF you enjoy chamber music and are missing the Fine Arts Quartet, the loss is yours."
—*Claudia Cassidy.*

Leonard Sorkin *Abram Loft* *George Sopkin* *Irving Ilmer*

AVAILABLE ALSO WITH REGINALD KELL, world-famed clarinetist, as guest artist in performance of Mozart or Brahms Clarinet Quintets. These five have recorded both works for Decca; the Brahms won distinction of chamber-music record-of-the-year from *The New York Times.*

SOME FINE ARTS QUARTET FIRSTS: 8 years of weekly network (ABC) broadcasts. Educational quartet films for Encyclopaedia Britannica Films. Performance on pre-recorded tape: both monaural and stereophonic. Premières of many contemporary quartets in America—Shostakovich, Walton, Britten, Heyden, Piston, Donato, Babin, Leide-Tedesco, Templeton.

FOR DETAILED BROCHURE, WRITE:
THE FINE ARTS QUARTET
863 BALDWIN ROAD
HIGHLAND PARK, ILL.

Concertapes
Webcor Tape Records
Mercury Classics
Decca Gold Seal

program of Vivaldi and Mozart. With further rehearsals, more perfectly integrated performances could have been achieved. Olive Wall was the musicianly and gifted soloist in Mozart's "Coronation" Concerto.

DOSHA DOWDY and RENÉ DEVRIES

WASHINGTON, D. C.

■ The United States Navy graciously loaned the National Gallery of Arts one of its most promising and talented young officers to appear in piano recital on Oct. 16. Ensign Stewart Gordon played a program of Mozart, Ferguson, and Debussy.

The Mozart Sonata in F Major which opened the program was played with technical accuracy, but Mr. Gordon seemed to have only a nodding acquaintance with Mozart, for the depth and inner force of this music were missing. Not so the Sonata for Piano by the contemporary Britisher Howard Ferguson. For here Gordon seemed a great deal more at home. Mr. Ferguson's work gets off to a rather pedestrian beginning with a first movement in which too much repetition is used to be truly well constructed. This number was for us the highlight of the evening. In it Ensign Gordon displayed his greatest ability in point of rapport with the work and as an example of his pianistic skill as well. The second half of the program was given over to Debussy's Second Book of Preludes. Mr. Gordon has studied with Walter Gieseking and it is undoubtedly through this great interpreter of Debussy that he has attained so much insight into these pieces. Despite this thorough assimilation of the thought, however, we felt that more delicacy was needed.

■ On Oct. 19 Dr. Howard Mitchell and the National Symphony Orchestra embarked on their 25th Anniversary season. The Academic Festival Overture received a rather pedestrian reading, but Brahms' Second Symphony glowed splendidly. President Eisenhower had made a special request for the Berlioz Symphonie Fantastique, at a time when he expected to attend the opening concert. It was obvious that the orchestra was best rehearsed in this work.

Guest artist at the National Gallery of Arts Sunday evening, Oct. 30 was a young Chinese pianist from Cleveland, Miss Tung Kwong-Kwong. Her program consisted of the Beethoven D Major Sonata, Schumann's "Kinderscenen," Schoenburg's Three Piano Pieces, and the Schubert "Wanderer" Fantasy.

Miss Kwong-Kwong showed very great skill in all of these except the Beethoven Sonata. This was altogether too large for her and was played meaningfully by her only in the large movement. Her lack of insight and feeling for the remainder of this wonderful sonata was quite obvious.

On Oct. 23 Richard Bales led the National Gallery of Arts Orchestra in a program commemorating United Nations Day. And a splendid program it was! We have never heard this group sound better.

■ Those of us who were fortunate enough to hear Gilels experienced one of those rare pleasures of the concertgoer. For from the end of the first movement of Beethoven's C Major Sonata, each of us knew that he was witness to the local debut of a pianist whose name will some day be spoken in the same breath with those of Schnabel, Rubinstein, Casadesus, Rachmaninoff and the other great virtuosi of the keyboard of our time. Many who had heard Mr. Gilels in recordings had looked forward eagerly to hearing this man in person. None was disappointed. It was all summed up very succinctly by a gentleman who, upon leaving, observed, "It's just too bad the piano wasn't about twice as large!"

GENE FRY

BLYTHE OWEN, *composer and pianist, has returned from an extensive European tour for fall appearances in Fullerton Hall, Chicago, Roosevelt University (with Jugoslavian cellist Dushan Vojnovich), and Detroit (for Serbian relief). Miss Owen's Piano Concerto won first place in Mu Phi Epsilon's National Contest and is scheduled for performance at the National Convention in June at the Eastman School. It is the fourth consecutive time she has won the award.*

CINCINNATI

■ The third week of October found such a wealth of musical events in Cincinnati that it was scarcely possible for the inveterate concertgoer to do justice to them all. Leading the list of performers in chronological order was Robert Below, a 21-year-old pianist, who made his local debut in a taxing and engrossing program on Oct. 17 under the auspices of the Ohio Federation of Music Clubs. This young graduate of the Louisville University School of Music plays with intensity and strength, a good sense of structure and form, and technical competence. In accentuating the dramatic possibilities of the pieces under his fingers, Mr. Below, however, often disregards subtleties. Nevertheless, he is a pianist who bears watching.

■ Three days later, on the 20th, the Cincinnati Matinee Musicale Club, noted for its discriminating choices, opened its season with another pianistic debut. The local newspaper critics were not kind to Van Cliburn, also just of voting age, but this reporter cannot go along with them. It is true that young Van Cliburn's tendency to overpedal often blurred the clarity of his selections. Still, he is a pianist of great technical proficiency and artistic depth, who combines bravura and dash with sensitivity and feeling in his Chopin and, especially, in a superb rendition of the Scriabin Nocturne for the Left Hand. There can be no doubt that Van Cliburn's debut was an impressive one.

GILBERT REESE
american cellist
JORDAN COLLEGE OF MUSIC
Butler University, Indianapolis, Ind.

KATJA ANDY
PIANIST
De Paul University School of Music
64 E. Lake St., Chicago FI. 6-4000

THADDEUS KOZUCH
PIANIST — TEACHER
De Paul University - Northwestern University
Chicago, Ill. Tel. SP. 7-4334

HARRIET CASE
THE ART OF SINGING
Cosmopolitan School Kimball Bldg., Chicago

ANDREW FOLDI
BASSO — Lyric Theatre of Chicago
Director Opera Workshop, De Paul University
64 E. Lake St., Chicago FI. 6-4000 MU. 4-3428

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory as Specialty
Mgt.: Howard R. Will
1060 McCormick Bldg. Chicago, Ill.

ROSA RAISA-RIMINI
Res. 3180 Lake Shore Drive, Chicago
Tel. LAkeview 5-7164

OLIVE WALL
PIANIST - THEORIST - CONCERT COACH
American Conservatory Chicago, Ill.

BLYTHE OWEN
COMPOSER — PIANIST
Cosmopolitan School of Music
1625 Kimball Bldg. Chicago, Ill.

HELEN KETTNER
CONCERT PIANIST
825 Orchestra Bldg., Chicago, Ill.

HARVEY RINGEL
Baritone Conductor
Teacher of Singing
Chicago Musical College, 430 S. Michigan Ave.

■ As in some baronial mansion, the entrance hall of the Cincinnati Art Museum was filled to overflowing on Oct. 19, when the LaSalle String Quartet gave its first subscription concert of the season. In the short space of two years this superlative ensemble has sparked a rebirth of interest in chamber music in Cincinnati that is as astounding as it is welcome. The customary contemporary focal point of all LaSalle concerts was, on this occasion, the Quartet No. 1 by Walter Piston, which found immediate favor through its coloristic medium. The Mozart Adagio and Fugue in C Minor (K. 546) and the Schubert Op. 29 in A Minor received the careful, song-like treatment synonymous with LaSalle performances.

■ The novelty on the third pair of Cincinnati Symphony Orchestra programs on Oct. 21-22 was the U.S. premiere of "Music for Orchestra" by the young Japanese composer Yasushi Akutagawa. It is readily accessible music which this listener predicts will soon be popular in every sense of the word.

This same concert also heard the first performance of the Dallapiccola arrangement for orchestra of the Vivaldi 'Cello-Piano Sonata No. 3 in A Minor, in which the extraordinarily beautiful tone and suave phrasing of soloist Leonard Rose were greatly admired, although the discreet orchestral accompaniment was not altogether flawless. Little can be added to previously expressed opinions of Leonard Rose's stature as a 'cellist. His performance of the Bloch "Schelomo" Rhapsody lived up to the highest expectations for drama, poignancy and ecstasy. It was a magnificent portrait on the part of every one concerned.

For the appearance of Roberta Peters, a fantastically perennial favorite in Cincinnati, on Oct. 28-29, Thor Johnson, sensing the temper of the expected additional visitors to Music Hall, arranged a sort of popular Tchaikovsky framework—the *Onegin* Polonaise, the Serenade in C, and the "Romeo and Juliet" Overture Fantasy. In staple fare of Mozart, Donizetti, David, and Thomas, Miss Peters showed off her incredible facility, faultless intonation, and musicianship to delighted audiences, although many of her most enthusiastic admirers noticed an increasing tendency on the part of the diva to change the coloring of a phrase in mid-air, as it were, and to let more than an excusable number of tones slip back into her throat.

LOUIS JOHN JOHNEN

BOSTON

■ If only briefly, music and a musician had a golden moment of recognition in Boston when the Massachusetts Committee for United Nations Week presented the first of what are expected to be annual awards to Roland Hayes during the formal opening of United Nations Week. The awards are public recognition for those citizens who best typify the aims and ideals of the U.N.

The presentation came during the intermission of the noted tenor's recital at Symphony Hall, Oct. 23, when the 68-year-old artist had amazed a large audience by the quality and volume of his voice. With the singer inspired to a pitch of interpretative fervor rare even for him, this proved to be one of the outstanding events of recent years. The list included Handel, Haydn, Mozart and Beethoven, together with Schubert lieder and songs by Henschel, Fauré, Saint-Saens, and Holst. A novelty was the well-written "Injunction" by Louis Chapin, which twined an interesting piano part around the refined melodic line. Afro-American folk songs closed a program expertly accompanied by Reginal Boardman.

■ Just before its Southern tour, the Boston Symphony Orchestra gave the first performance of Milhaud's Symphony No. 6. Composed in honor of the orchestra's 75th anniversary, the work shows the composer's facility and technique without leaving any deep impression. Charles Munch's direction made the most of the item's lightness and good humor.

After an absence of two weeks the orchestra returned with Mozart's "Eine Kleine Nachtmusik," the Khatchaturian Violin Concerto, and the Mahler Symphony No. 1 under Richard Burgin's direction. The orchestra's concertmaster and associate conductor has been more notable in the past for his musicianly qualities than for any particular fervor or emotion he extracted from his scores. But this time he cast his usual reserve to the winds for quite astonishing results. Ruth Posselt played the Khatchaturian magnificently, adding the last word to this splendidly played and conducted program.

JULES WOLFFERS

PHILADELPHIA

■ Philadelphia was on its toes for a week and the Sadler's Wells Ballet packed 'em in the Academy of Music for all but one or two of its eight performances, presented under auspices of the All-Star Concert Series. Aside from its eye-filling decor, to this observer the chief glory of the Sadler's Wells is its superb corps de ballet, which was virtual perfection in "Swan Lake" and shorter works. The ethereal Margot Fonteyn danced in "Swan Lake" and "The Firebird" at three of the eight programs.

New works given here were "Rinaldo and Armida," "The Lady and the Fool" and "Scènes de Ballet." The first scored a rousing success in Frederick Ashton's choreography to Malcolm Arnold's music, enhanced by Peter Rice's arresting décor. Svetlana Beriosova portrayed the enchantress of the sinister garden, and Michael Somes danced the male lead. John Cranko's ballet, with some of Verdi's lesser music, was a bit confused and not too convincing. Stravinsky's "Scènes de Ballet" proved effective with its neo-classic music complemented by Ashton's flowing choreography and the angular décor by Andre Beaurepaire.

■ Roy Harris's Seventh Symphony and the American debut of Geza Anda, pianist, featured the Philadelphia Orchestra program conducted by Eugene Ormandy prior to their week at the Worcester Festival. Harris's sturdy work, worth rehearing, is in one movement featuring a lengthy passacaglia and variations. It is sonorously scored. Anda displayed good tone and technique in the Brahms B-flat Concerto, but his pace was rather deliberate and his interpretation was more on the surface than deeply felt.

This program also presented the premiere of William R. Smith's transcription of Bach's "Great" Fantasia and Fugue in G Minor. Smith, assistant to Ormandy, makes good use of strings and winds in achieving organ-like richness.

The first of three programs devoted to the music of Sibelius, honoring the composer's 90th birthday, consisted of the "Rakastava" Suite for Strings, the First Symphony, "Tapiola," and "Finlandia."

■ Another composer who will be even more widely honored this season is a fellow named Mozart. The Philadelphia Forum opened its series with a "Mozart Festival Extraordinary,"

NATHAN STEWART
Voice Teacher of
GEORGE LONDON
JOHN LOMBARDI
WILTON CLARY
Studio: 568 No. Larchmont Blvd., Los Angeles 4, Cal. Tel.: HO. 7-5298

HENNY EKSTROM
CONTRALTO
NOW BOOKING — SEASON 1955-56
8742 Holloway Drive, Los Angeles 46, Cal. Tel.: CRestview 1-9542

ANNA FITZU
VOCAL TEACHER
OPERA COACH
22 Leading Roles With the Metropolitan and Chicago Opera Companies
DEBUTS GUARANTEED
6532 Cahuenga Terrace, Los Angeles, Calif. Tel: HOllywood 2-4090

JAN POPPER
Director of Opera Workshop, U. of Calif., L. A.
Conductor Lecturer Coach
Lecture-recitals with Beta Popper, Mezzo-Soprano
Opera Art-Songs Folklore
Limited number of engagements accepted

presenting the Little Orchestra Society conducted by Thomas Scherman, Rudolf Firkusny, pianist, and a performance of *The Impresario*. Firkusny did well in the Piano Concerto No. 16 in D, not one of the composer's greatest, and *The Impresario* had a lively staging with Max Leavitt in the title role, Mariquita Moll, Florence Rochelle, and Howard Fried. The Wind Serenade No. 12 opened the program.

■ The Vegh Quartet bowed here with five concerts in nine days, four of them being Mozart programs presented by Harry Ingersoll in his debut as an impresario. The Vegh musicians were superb in tone, rapport, and interpretative fluency, and we hope they will come back often. They also opened the Coffee Concerts, given Sunday evenings in an informal setting.

SAMUEL L. SINGER

SAN FRANCISCO

■ The "new look" of the San Francisco Opera Association was nowhere more gratifyingly apparent than in *Lohengrin*, the only Wagnerian opera to be given this year. It closed the 33rd season with tremendous distinction. Loe Kerz' revolutionary conceptions of lighting and design again dramatized the stage pictures. Again stairs, both vertical and horizontal, dominated throughout and gave opportunity for some unusual theatrical effects. Lohengrin's arrival, for example, without benefit of the traditional swan, was infinitely more striking with his entrance at high top center, a great shaft of light pouring down upon him, emphasizing the grail motif as well as illuminating his dazzling silver costume. The whole pageant as directed by Paul Hager received unique and fluid handling and kept some of the well-known Wagnerian dull moments from becoming tedious. Another "new" note was Fausto Cleva conducting his first venture into this specialized German field. Perhaps the Italian grace and color he gave the production is just what we've long been waiting for. The cast too was an ideal one. Brian Sullivan as Lohengrin was vocally and dramatically first-rank; Inge Borkh sang brilliantly and kept her characterization artistically warm and yet restrained; Otto Edelman was a superb king, and Alexander Welitsch a convincing Telramund. The surprising personality was Nell Rankin, whose portrayal of Ortrud had powerful dramatic intensity coupled with a voice of tremendous range, color, and beauty. Cornell MacNeil sang a fine Herald, and the memorable quartet of captivating pages appearing on a tower were Jeannine Crader, Jan McArt, Ruth Roehr, and Katherine Hilgenberg.

Renata Tebaldi, whose singing of the "Ritorna Vincitor" aria in *Aida* stopped the show on opening night, again achieved this enviable public acclaim in *Tosca*, following the "Vissi D'arte" aria. In fact the SRO audience prolonged the ovation until she repeated the number, a practically unheard-of proceeding in San Francisco Opera history. This one performance of the only Puccini opera to be given this season will be remembered for other remarkable singers as well. Richard Tucker as Cavaradossi sang his finest, which means at the very top of the tenor ladder; Robert Weede was in his best vocal form, singing the role of Scarpia, so easily distorted, with elegant intensity. One missed Salvatore Baccaloni, so long associated with the role of Sacristan. However, George Cehanovsky took over the part acceptably. Alessio De Paolis was again an excellent police agent, and others completing the cast were Desire Ligeti, Carl Palangi, Heinz Blankenburg, and Margaret Roggero. Glauco Curiel, making his only appearance in the orchestral pit this season, conducted with incisive dramatic flavor.

The debut of Mattiwilda Dobbs, coloratura soprano, as Queen of Shemaka in *Le Coq d'Or* was distinctly successful, her plastic, warm voice true in pitch throughout. Her delightfully provocative impersonation was constantly fascinating. Lorenzo Alvary rose to totally unexpected heights as King Dodo, bringing the basso role into bold prominence with his remarkable dancing agility in spite of his huge (padded) girth. Because this rather long "short" opera was offered as a double bill, it was cut to the bone, depriving some excellent singers of their customary opportunities. However, appearing briefly but effectively, were Raymond Manton, Giorgio Tozzi, Margaret Roggero, Ruth Roehr, Heinz Blankenburg, and Walter Fredericks. The Golden Cockerel was well demonstrated by Carlos Carvajal, solo dancer, supported by an all-too-sketchy corps de ballet. Erich Leinsdorf conducted with his usual power and aplomb. The text was in English, a fact too infrequently apparent.

DR. JAN POPPER, *Professor of Music at the University of California in Los Angeles and Director of the Opera Workshop, there, has begun a film series of 16 TV opera lectures over CBS in conjunction with UCLA and sponsored by the Ford Foundation. The series, entitled "Spotlight on Opera," enlists the services of young Los Angeles artists, and the lectures themselves are informal. Later on they will be shown on a nationwide basis.*

I Pagliacci, the second half of the evening, too late for this reviewer, offered Licia Albanese as Nedda, Roberto Turrini as Canio, Leonard Warren as Tonio, Virginio Assandri as Beppe, and Cornell MacNeil as Silvio. The conductor was Ernesto Barbini.

Faust with only one performance, but a superlatively fine one, gave Rosanna Carteri another opportunity to reveal her talents, vocal and histrionic, to special advantage. The role of Marguerite was admirably suited to her fresh, young voice and appealing stage presence. Cesare Siepi astonished and pleased with his highly credible Mephistopheles, the best ever seen and heard here. Jan Peerce, long a favorite Faust, again sang with brilliance of tone and convincing characterization. Frances Bible as Siebel and Cornell MacNeil as Valentine were also "tops," while the parts sung by Katherine Hilgenberg and Carl Palangi were well projected. Old scenery did nothing to enhance this production, but in spite of this lack Paul Hager, stage director, achieved wherever possible variety and originality, Jean Morel conducted with his customary poetic insight.

MRS. FRANCIS H. REDEWILL

LOS ANGELES

■ Marked variety and consistently high quality have been evident at early events of the current musical season.

ANN THOMPSON McDOWELL
Concert Pianist
Accompanist
522 N. Mariposa Ave.
Los Angeles 4, Calif.
Tel.: NOrmandy 1-7170

FLORENCE RUSSELL
VOICE BUILDER — MUSICAL COACH
30 years successful teaching
424 No. Larchmont Blvd. Los Angeles 4, Calif.
Telephone: HOllywood 9-6684 N.A.T.S.

The Mario Chamlees
Teachers of Singing—N.A.T.S.
8118 Hollywood Blvd., Los Angeles 46, Cal.

MAE G. HOENIG
Management National Artist & Lecture Service
Suite 200, 8909 W. Olympic Blvd. CRestview 5-7773
Beverly Hills, California CRestview 6-8019

Mr. BYRL NEFF
Pianist — Accompanist — Coach
13547 Cheltenham Drive
Sherman Oaks, Calif. Tel.: STanley 7-0981

ALICE MOCK
TEACHER OF SINGING—N.A.T.S.
OPERA AND CONCERT REPERTOIRE
1107 No. La Cienega, Hollywood 46, Cal. CRestview 4-6569
Faculty Sutro School of Music

LOUIS MALONE LILLIAN
TEACHERS OF VOICE—PIANO
VOICE COACHING
Studio: 1326 N. Central Ave., Glendale, Calif. • Citrus 2-4545
Members of Music Teachers' Assn. of Calif.

EVELYN HOOD
Pianist—Teacher
636 Huntington Drive
San Marino 9, California
Tel.: ATlantic 4-2291

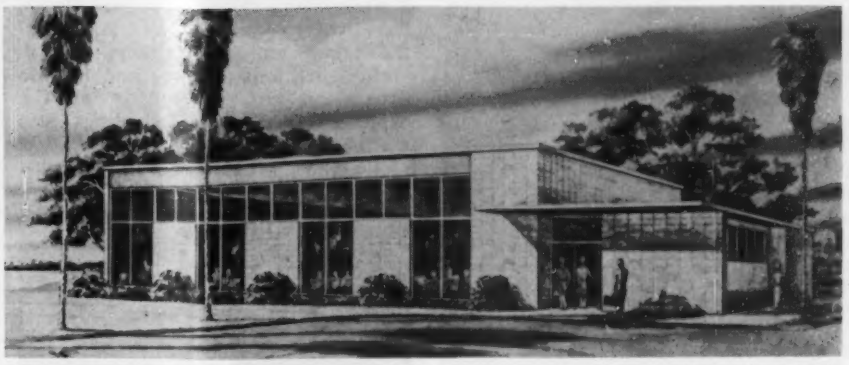
Monday Evening Concerts devoted itself to renaissance music at initial programs. The first offered Monteverdi's Vespers of 1610 (repeated from its Ojai Festival performance last spring) as a memorial to the late Oscar Moss, who had done so much for Monday Evening Concerts and its predecessor, Evenings on the Roof. Played by only 16 instrumentalists and sung by a choir of only 20, it seemed better balanced in the small hall in this reduced form. But despite appreciation of the opportunity to hear this magnificent rarity, listeners still found some dissatisfaction because the antiphonal characteristics of the work could not be fully realized. The skill of Lawrence Morton and conductor Robert Craft in editing and dividing the voices could not overcome the lack of a vast and reverberating area which could match that of, say, St. Mark's in Venice. In a sense, it was like viewing a black and white reproduction of a masterfully-hued painting.

At the second Monday Evening Concert the music of Carlo Gesualdo, the murderous Venosan prince, was featured with canzons, ricercars, and fanfares for four trombones by Andrea Gabrieli, Purcell, Luzzaschi, Isaac, and des Pres. The ten madrigals and the encored motet ("O Crux benedicta"—a wonderful piece with weird harmonics) were sung by Marilynn Horne and Grace-Lynne Martin, sopranos; Cora Lauridsen, alto; Richard Robinson, tenor; and Charles Scharbach, bass, under the direction of Robert Craft. If last year's smaller helping of Gesualdo was a success, this was a sell-out triumph which quickened every mind and pulse. The music's fantastic harmonics within its linear pattern of construction, its niceties of contrast and the composer's subtle sensitivity to word meaning—all these were revealed not only by the music but also clarified by Aldous Huxley's half-hour talk on the music of the Ferrarese court and the life of Gesualdo and his contemporaries.

Soloists in the madrigals were also heard in the Vespers, together with Paul Salamunovich, tenor, and Howard Chitjian, baritone. Also heard at the Gesualdo concert was a delightful offering of Mozart's last C Major Piano Sonata for four hands, splendidly played (after only a single rehearsal!) by Lukas Foss and Andre Previn.

A third Monday Evening Concert featured Mozart's B-flat Divertimento (K. 287), led from the keyboard by Ingolf Dahl. Also programmed was Stravinsky's Elegy for solo viola (Milton Thomas), Harold Shapero's Sonata for Trumpet and Piano (John Clyman and Dahl), and Telemann's Tafelmusik in E-flat.

■ The University of Southern California's diamond jubilee was observed by a concert which premiered Halsey Stevens' setting of Stephen Vincent Benet's "The Ballad of William Sycamore." This rollicking work, which uses its folk-like idiom with effective



The new Rehearsal Hall of the Florida West Coast Symphony (Alexander Bloch, conductor) in Sarasota. This is the first community orchestra in this country to erect its own hall entirely through voluntary audience contributions. The hall will also be used for small instrumental groups, recitals, and lectures.

restraint and no banality, was splendidly played by the student orchestra under Dahl's baton, and sung by a capable student chorus. Stevens' coordination of orchestral and vocal line was unusually adept, and the piece proved distinctly pleasing.

Also heard was the West Coast premiere of the "Sinfonia Sacra" by Ramiro Cortes. This had won the Gershwin Memorial Award and a Mitropoulos-led performance last spring. It was the first score by this 22-year-old U.S.C. student I had heard, and it was an adroit one. It was well-knit, taut, dramatic without being theatrical, skillfully orchestrated without resort to youthful excess, and altogether so canny in its coupling of modern harmonics and basically conservative construction that it was both assimilable and nourishing. Cortes himself led it with unassuming aplomb.

Three well-sung arias by U.S.C. graduate Brian Sullivan, the Metropolitan and San Francisco Opera tenor, and John Crown's performance of Beethoven's "Emperor" Piano Concerto rounded out this well-attended event.

At U.C.L.A. the 10th anniversary of the United Nations was observed by a concert led by Roger Wagner. Programmatic features played by the symphony orchestra and sung by his chorale were Copland's "Canticle of Freedom" and "Preamble for a Solemn Occasion," Randall Thompson's "Testament of Freedom," Henry L. Clarke's "Gloria," Meredith Willson's "Freedom Song," and the "Dona Nobis Pacem" section of Bach's B Minor Mass. 2000-seat Royce Hall was filled for this distinctive free event.

Other U.C.L.A. events included the debut of the U.C.L.A. Little Symphony Orchestra, led by Lukas Foss at a program which marked the opening of lovely Schoenberg Hall in the new Music Building; the superb duo-recital by 'cellist Joseph Schuster and pianist Leonard Pennario for the U.C.L.A. Friends of Music; and three excellent programs played by the Roth String Quartet.

■ The Coleman Chamber Concerts opened their 52nd Pasadena season with an Amadeus String Quartet recital which locally introduced Matyas Seiber's "Quartetto Lirico." This piece by the Hungarian-born, British-resident, 50-year-old composer has atonal characteristics and some jazz tempi, but is truly lyric and expressive within its markedly dramatic mood. Music by Mozart, Haydn, and Bartok was also played by this ensemble, with its brightness, vitality and stress on clarity.

C. SHARPLESS HICKMAN

CLEVELAND

■ The Musical Arts Association and the Cleveland Chamber of Commerce joined forces in honoring George Szell for the completion of his first decade as chief of the orchestra at a festival luncheon attended by 300 civic leaders at Hotel Statler. Unfortunately, Arthur Judson and Ohio Governor Frank Lausche were prevented from appearing because of illness; however, they dispatched their laudatory speeches which were read respectively by Percy Brown of the Musical Arts Association and Frank Taplin, president of the orchestra. James Fassett of NBC, however, was on hand with important comments as was also Mayor Celbrezze. Soloist of this week's concerto, Robert Casadesus, likewise was an honored guest, and this fine artist in turn was honored by a concert and social reception following the luncheon by the Women's Committee at Severance Hall. Concertmaster Josef Gingold and Eunice Podis on this occasion joined forces in presenting the Second Sonata and "Hommage à Chausson" by Mr. Casadesus. It was a splendid performance of these difficult and musically involved compositions.

Robert Casadesus appeared also at the week's symphony concerts playing the Beethoven E-flat Concerto with fervent heroism and superlative technical prowess. Opening this program was a composition by Martinu entitled "Fantaisies Symphoniques," an engaging work fashioned by the hand of an adept musician with genuine feeling for the melodic line. The audience, quick to sense its value, recalled conductor Szell several times at its conclusion.

The great pianists are having their inning in three successive concerts of the five symphony concerts so far performed. Making his bow for the first time before a Cleveland audience was the remarkable Geza Anda in Bartok's Second Piano Concerto. This fascinating, brilliant, but hysterical work received a performance that left us limp after its terrific tension so overwhelmingly interpreted by this extraordinary pianist. Of equal virtuosity was the integration of all these diverse, bizarre, and fantastically tricky factors into a finished product by George Szell and our virtuoso orchestra. It was an unforgettable achievement.

■ A number of Clevelanders journeyed to neighboring Akron to hear the first concert of this season by the enlarged Symphony Orchestra under the baton of Laszlo Krausz. The *Meistersinger* Prelude and Schubert's 7th Symphony were the orchestral works, and the Liszt E-flat Concerto was performed by Eunice Podis with a fine flair for its diverse moods. For this season four concerts with soloists are planned. In commemoration of the well-beloved Georges Enesco, the Cleveland Orchestra, conducted on this occasion by Enesco's friend, the gifted Remus Tzincoca, presented the Two Rhapsodies and Romanian Poem by the late master as well as compositions by his pupil Paul Constantinesco and Beethoven's "Eroica."

Two new cellists who have this season joined the orchestra were heard in separate recitals. Ronald Leonard at the Music School Settlement was joined by pianist Andrius Kuprevicius in an exceptionally fine program of music by Bach, Boccherini, Brahms, Debussy, and Tchaikovsky as well as the contemporary Robert Evett.

The Fortnightly Musical Club presented the young, highly gifted pianist Elizabeth Pastor in a program consisting of the Bach-Busoni Toccata in C Major, two compositions by the late Beryl Rubinstein, and the Chopin Barcarolle; she negotiated this diversified program with fine understanding and later joined the excellent young cellist George Bekefi in the Tartini D Major Concerto and a wonderfully exhilarating performance of the Richard Strauss Sonata (Op. 6) for cello and piano.

ROSE WIDDER

LOUISVILLE, KY.

■ The first subscription concert of the Louisville Orchestra's season, played before a nearly sold-out house (Oct. 19), opened with the world premiere of Harold Shapero's "Credo for Orchestra," one of the orchestra's commissioned works. The short piece (only 6 minutes) of devotional character is neither showy nor pretentious, it avoids excursions into atonality and new harmonies, it does not glitter with orchestral color effects. Yet its simplicity bespeaks the sincere aspiration of the composer to write good, though not great, music. The warm response of the audience proved him successful. Jorge Bolet was the soloist in Tchaikovsky's Piano Concerto No. 1. Excellently supported by the orchestra under Robert Whitney, he exhibited brilliant artistry and intense dynamism, but occasionally at the expense of the finer shadings and warmth of expression.

HANS F. KUPPENHEIM

THEODORE E. STEINWAY *(left), grandson of the founder of the piano-making firm, has announced his resignation as President of Steinway & Sons, a position he has held since* 1927. *He will remain as Chairman of the Board.* HENRY ZIEGLER STEINWAY *(right), son of the retiring President, succeeds his father as head of the firm.*

WORCESTER FESTIVAL

■ One point very definitely is in favor of the Worcester Festival. It does bring the Philadelphia Orchestra and Eugene Ormandy down to the Heart of the Commonwelth every year, and since the Heart is only 40 miles from the Hub, it gives Bostonians a chance to hear the glittering and polished ensemble even when Boston is not included in the orchestra's touring schedule. Another point is the Festival's venerability. This year's concerts formed the 96th season, making the series the oldest uninterrupted festival in the country.

The past 20 years have not added significantly to the festival's reputation, and the concerts this year, Oct. 24-28, proved to be no exception. There was some good music, several fine soloists, and some outstanding performances, but the mixed mass of material dished up as programs, the lack of any central programming idea, and the absence of point to the festival proved both disconcerting and disappointing.

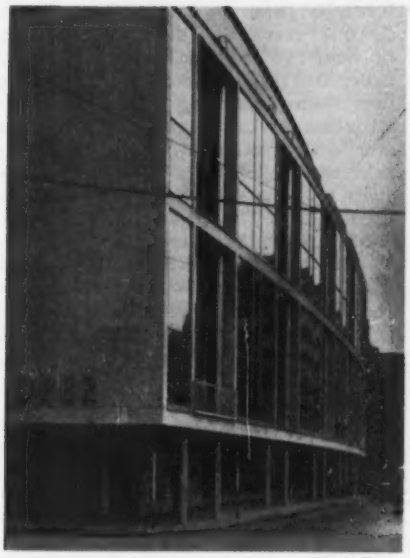
The festival is trying to be all things to all people, and this simply cannot be done in music. Those charged with carrying on the destinies of the series had better make up their mind what they really are trying to do. Do they want Pop concerts like Arthur Fiedler has in Boston? Do they want a musical variety show with dashes of this, that, and the other? Do they want recitals of shopworn arias by "name" artists? Or do they want all these things together mixed up in a hopper and ground out to feed what one must be forced to believe are the most credulous, unsophisticated, and naive audiences in the world? Is it really necessary to import the Philadelphia Orchestra to play the Poet and Peasant Overture? Or to hear "Caro Nome," or the "Jewel Song," or "Un bel di," or "Una voce poco fa"? And all on the same night. If the festival hopes to encourage listeners for the festival with such items mixed together with McDonald, Gounod, Liszt, and Rimsky-Korsakov, as was done for "Worcester Night," it is not going to succeed.

JULES WOLFFERS

NATIONAL NOTES . . . . . .

Walter Hendl, conductor of the Dallas Symphony, will choose a young guest conductor for the orchestra on the basis of recommendations made by an advisory committee of critics, managers, and musicians, and with the cooperation of **Arthur Judson,** well-known concert manager. The orchestra also announces two world premieres for this season—**Miklos Rozsa's** Violin Concerto on Jan. 15 with the composer in the solo part, and **Ernest Bacon's** "Rio Grande Suite" (for narrator and orchestra) in March. . . . On Dec. 13, subscribers to Israel Bonds will hear **Joseph Szigeti** play **Ernest Bloch's** Violin Sonata in celebration of the composer's 75th birthday in Los Angeles' Shrine Auditorium. Szigeti and the late **Carl Friedberg** premiered this work at the 1922 Salzburg Festival. . . . Three American conductors were named winners of advance study grants from the American Symphony Orchestra League: **Franz Bibo,** conductor of the City Symphony Orchestra of New York; **Donald Johanos,** conductor of the Altoona and Johnstown Symphonies in Pennsylvania; and **James Robertson,** conductor of the Wichita (Kan.) Symphony. . . . The **After Dinner Opera Company,** which specializes in the production of modern opera in English, is looking for new works by American composers for New York presentation. New scores should be sent to Peter Wingate, After Dinner Opera Company, 550 Fifth Ave., New York 36, N. Y., with return postage. . . . In their Town Hall recital on Nov. 20, the famed duo-piano team of **Bartlett & Robertson** will feature three premieres: a suite by **Carlos Surinach,** "Flamenquerias," and two pieces by **Alan Hovhaness,** "Aphorism" and "Vijag." . . . The "Batta" Stradivarius, one of the finest celli in the world, has been acquired by **Gregor Piatigorsky** from the Havemeyer Collection. Value of the instrument is estimated in six figures. Not played since the turn of the century, the "Batta" will make its official American debut in Piatigorsky's Jan. 13 concert at Stanford University. . . . The **Portland (Ore.) Symphony Orchestra (Theodore Bloomfield,** conductor) announces a season of 10 concerts, including major soloists. The final program will feature Beethoven's First and Ninth Symphonies, with the Portland Symphonic Choir under **Robt. Zimmerman** assisting in the latter. . . . The **National Federation of Music Clubs** announces the appointment of three new officers: **Dr. Thor Johnson,** Chairman of Symphony Orchestras; **Dr. Howard Hanson,** Chairman of the newly formed Student Vocational Guidance Committee; **John Tasker Howard,** member of the Editorial Board of the Federation's official publication, "Music Clubs Magazine."

THE INTERNATIONAL SCENE



Conti-Press

The rebuilt Hamburg State Opera House "with its huge shop-window facade" (See Hamburg report on this page.)

Rosemarie Clauson

HELGA PILARCZYK (*Althea*) and HEINZ SAUERBAUM (*Alcibiades*) *in a scene from Ernst Krenek's new opera,* Pallas Athene weint, *world-premiered at the new Hamburg State Opera. (See Hamburg report on this page.)*

HAMBURG

■ Six weeks after East Berlin, three before Vienna, Hamburg opened her rebuilt opera house on Oct. 15 with a gala performance of *Zauberflöte.* The architectural problem was to erect a new auditorium on limited ground in Hamburg's most crammed district (the stage-house had been left undamaged by the last war). Pleasing as the new house may be to architects, for the opera-lover it is disappointing. With its huge shop-window facade, exhibiting the promenading visitors in the interior mercilessly to the man in the street, with its functional staircases and unproportional foyers, lacking the least sign of decoration or ornaments, with its vast, four-storied auditorium (1650 seats) dominated by the bright red upholstery, the dark brown of the wooden walls, the light blue of stage-frame and curtain and, above all, by the beton-galleries with their strange system of tank-like boxes, this is one of those modern buildings which fulfills its purpose by not serving any special purpose at all. It might be used also as an auditory, an assembly-hall, a cinema or, with only slight alterations, even as a warehouse or a a silo; it lacks completely that atmosphere which makes the opera visit a special nowhere-else-to-be-encountered experience. It must be said, however, that the acoustics are satisfying. The house has been built at an estimated cost of about $1,350,000, with money exclusively raised through private initiative (this is in true Hamburg tradition, as this was the first German opera house to be erected by private citizens, in 1677).

The premieres of the inauguration-week were representative of the repertory and the artistic standard of the house, which bears so visibly the mark of its Intendant and Chief Director Dr. Günther Rennert. He chose *Zauberflöte, Aida,* and *Don Carlos,* Werner Egk's *Irish Legend,* Carl Orff's *Catulli Carmina* and *Trionfo di Afrodite,* and Ernst Krenek's *Pallas Athene weint.* Of these productions, *Aida* must be reckoned the only failure, the one opera not directed by Rennert. Together with his chief conductor Leopold Ludwig and his chief designer Alfred Siercke, Rennert has developed a straightforward, modern style of opera production, aiming always for the essence, approaching each work from a contemporary perspective. He has assembled an international cast of surprisingly young, handsome, vocally promising singers—the Americans Anne Bollinger, Edith Lang, Frank Eckart, and James Pease, the Swedish soprano Siw Ericsdotter, the Hungarian Melitta Muszely, the Dutch Arnold van Mill, and the Jugoslav Vladimir Ruzdak; these are backed by a strong German contingent, consisting of, among others, such capable singers as Clara Ebers, Maria von Ilosvay, Helga Pilarczyk, Elfriede Wasserthal, Helene Werth, Mathieu Ahlersmeyer, Heinrich Bensing, Gottlob Frick, Theo Herrmann, Helmut Melchert, Josef Metternich, Hermann Prey, and Rudolf Schock.

Main interest centered on the world premiere of Krenek's opera *Pallas Athene weint.* Let it be said at once that in this correspondent's opinion it is one of the most important contemporary operas to have been staged by German opera houses during recent years. Krenek himself has written the libretto, dealing with the fall of Athens during the Peloponnesian War. The problem is freedom and democracy (represented by Athens) versus tyranny (Sparta), as topical today as it was nearly 2,500 years ago. Krenek asks: how is freedom to be defended without making the defender himself unfree? For the freedom of Athens is already undermined while outwardly it is still in existence: through Alcibiades, the brilliant but unscrupulous commander of the fleet on its action against Sicily, who becomes a traitor and deserter; through Meletos, an intriguer who plots the conspiracy against Alcibiades and is appointed governor of Athens under Spartan occupancy; and through Meton, a weakling, camouflaging his cowardice through pacifism. All three are students of Socrates, who is the only man who has learnt to be free without doing harm to himself or others. Nevertheless, he is sentenced to death. In the prologue, which opens with a broad *lamentoso* of Pallas Athene, who mourns for the downfall of her city, Socrates enters the abode of departed souls where he is asked to tell about the recent events. He begins his report in front of the curtain which is raised on the actual proceedings. An essential dramaturgical contrast to the rather abstract political discussions is secured through the skillfully inserted love affairs of Alcibiades: with Althaea, priestess from Eleusis, and Timaea, wife of Agis, King of Sparta. Finally the horrifying victory symphony of the Spartans blends *attacca* into the lamentation of Pallas Athene; thus the epilogue resumes the subject of the prologue, and the frame is closed. Pallas Athene is crying; but, says Krenek, it is just in this fact, that a goddess is crying for the blindness of man, that gives us some faint reason to hope for the future.

The musical structure reflects the seriousness of the libretto. It is,

formally, one of the tightest scores since *Wozzeck*. Seven rows provide the musical raw material; they are, however, full of contrasts, and Krenek uses them according to the dramatic situation rather than to obey some sterile mathematical laws. Thus he achieves a variety of musical impressions without ever deviating from the main path. The prologue strikes at once the note that dominates the whole work: the broad pathos of lamentation. It is set up by the unaccompanied solo of Pallas Athene at the beginning of the opera and resumed immediately by the chorus of shadows, and it returns throughout the work in various forms: in Socrates' soliloquies, in Alcibiades' death scene, in the moving orchestral intermezzo before the last scene, and in the last chorus, "Pallas Athene cries." Krenek's courage to use this pathos is something not often to be encountered these days. But he is equally at home in the unrestrained passion of the love scenes, the unison edge of the ferocious Athenian mob, and the martial cruelty of the Spartans. If the political discussions of the first act show a certain musical dryness, this was perhaps inevitable. Personally, I would have preferred some more closed numbers and big ensembles as towering climaxes, but as Krenek himself has said that he had in mind the Monteverdi-type of opera rather than that of a number opera or musical drama, one cannot possibly blame him for not writing what he did not intend. His vocal lines are never obscured by the orchestra, in spite of its big instrumentation. Thus the understandability of the text is always secured.

The performance was one of those marvels of modern stagecraft in which Hamburg surpasses any other German opera house. It was a splendid demonstration of the ensemble spirit and teamwork. Rennert himself directed, Ludwig conducted, and Siercke designed. The singers—and they all exhibited exceptional gifts—included: Margarete Ast (Pallas Athene), James Pease (Socrates), Heinz Sauerbaum (Alcibiades), Helmut Melchert (Meletos), Hermann Prey (Meton), Helga Pilarczyk (Althaea), Arnold van Mill (Agis), and Melitta Muszely (Timaea).

HORST KOEGLER

NCAC National Concert & Artists Corporation
Luben Vichey, President
711 Fifth Avenue New York 22, N. Y.

Norman Carol
VIOLINIST
RCA Victor Records

Naomi Farr
SOPRANO

Irene Jordan
SOPRANO

Robert Merrill
LEADING BARITONE — METROPOLITAN OPERA

Julian Olevsky
VIOLINIST

Carlos Salzedo
HARPIST-COMPOSER

Joseph Schuster
'CELLIST

Luben Vichey
LEADING BASS — METROPOLITAN OPERA

TORONTO

■ The Toronto Symphony Orchestra opened its 25th season under the baton of Sir Ernest MacMillan on Oct. 25 with the Italian pianist Pietro Scarpini as soloist. Orchestra and conductor were in excellent form, turning in a thoroughly exciting performance of Sibelius' Second Symphony. The musical ideas of the Finnish master were not lost in a murkiness of sound, as is often the case. The themes were spoken clearly, the balance between sections was fine. The program opened with Mozart's *Idomeneo* Overture, which was followed by Kodaly's Dances from *Galanta*. Scarpini then played Beethoven's Fourth Piano Concerto, only fairly well done and lacking any vestige of "big" playing. That is to say, it was chamber-like in conception, dull in impression, and rather sloppy technically. Just announced: Walter Susskind comes from Australia next year (he is guest conductor for several concerts this season) to become the orchestra's new permanent conductor.

■ An extraordinarily interesting program was given by the Alfred Deller Trio (Alfred Deller, counter-tenor, Desmond Dupré, lute and viola da gamba, and Robert Conant, harpsichord) at the Royal Conservatory on Oct. 28. This writer had never heard a high counter-tenor "in the flesh" and, like the audience, was at times puzzled and yet always wondrous over this vocal phenomenon. A rarity in North America, counter-tenors are more common in the British Isles. Avoiding further comment on the whys and wherefores of this kind of voice, one must say that Deller's vocal artistry and musicianship are of the first order. He sang Shakespearean songs and works of Dowland, to lute accompaniment, with sensitivity and a feeling for style, in a manner approaching greatness. Dupré shone more as a lutenist than as a gambist, and Conant's playing seemed more matter-of-fact than one would have liked. However, the concert revolved around Deller, and we would have liked much more of him than was offered.

EZRA SCHABAS

Henry Rapisarda

Some of the principles from the United Nations Day Concert (Oct. 24). From left: MRS. LEONARD BERNSTEIN, SIR WILLIAM WALTON, LEONARD BERNSTEIN, and LADY WALTON. *Sir William conducted his "March," Bernstein led the N. Y. Philharmonic and Schola Cantorum in Beethoven's* Missa Solemnis, *and Tchaikovsky's Piano Concerto No. 1 with Gilels as soloist. Dag Hammarskjold, Secretary of the U.N., and Dr. Jose Maza, President of the 10th Session of the General Assembly, gave short addresses.*

VIENNA

■ There is a quiet before the storm in Vienna. Not only is the opening of the New State Opera House scheduled for November, but concert dates are accumulated for this month to give to the expected influx of international music lovers a splendiferous picture of Vienna as a musical metropolis.

The concerts of October were characterized by a general unimportance. This was especially true of the concerts of the Vienna Symphoniker under Joseph Keilberth (with Pfitzner's Piano Concerto, played by Rosl Schmid) and Sergiu Celibidache. Mozart, whose name already now graces every program, got the shorter end of the stick with both conductors. Herbert von Karajan, at the first Karajan Cycle concert, did not show any closer relationship to Mozart either when he conducted the Concerto for Three Pianos, playing the third himself, dryly and stiffly. His two partners were Paul Badura-Skoda and Joerg Demus, who played their solo parts with sensitivity and noble balance. For this less than inspiring rendition Karajan made amends by giving a rousing reading of Kodaly's "Psalmus Hungaricus" with Herbert Haefliger as soloist. Also among the boring symphonic offerings of October was the first Philharmonic subscription concert under Karl Boehm, which had little splendor. In the rather unattractive frame of a symphony concert, conducted by Rudolf Moralt, Ida Haendel at long last made her Viennese debut. She had a strong success with her interpretation of Dvorak's Violin Concerto.

A beautiful chamber orchestra concert of the Vienna Philharmonic was conducted by Rafael Kubelik. Highlights were Bach's Hochzeits-Kantate sung by Irmgard Seefried and Bartok's profound and important Music for Strings, Percussion and Celesta. Another valuable contemporary work was the Third Symphony by Malipiero, inspired by the Bells of Venice, which received its premiere at a concert of the Vienna Symphoniker under Enrico Mainardi. The Italian master cellist now has also become a conductor of high merit. He was also the only one who gave Mozart ("Coronation" Concerto, with Ingrid Haebler) his due and gave a most impressive performance of Beethoven's Second Symphony.

■ For the first time in 12 years, Walter Gieseking gave a piano recital in Vienna and was enthusiastically received. A youthful master, the Viennese Paul Badura-Skoda was scarcely less successful. He is not as yet as sovereign as his older colleague, but his playing has so much warmth and youthful enthusiasm that he intoxicated his audience. Two magnificent evenings of chamber music were given by the Juilliard Quartet, featuring the six quartets by Bela Bartok. Another visitor from America, Nell Tangeman, gave a song recital in one of the smaller halls.

DR. ERIC JANTSCH

LONDON

■ The B.B.C. commenced their fall symphony concert season with Strauss's early tone-poem "Macbeth." It is rarely played and of such little worth that its neglect can readily be understood. Clifford Curzon was the soloist in a most sensitive interpretation of Mozart's C Minor Concerto (K. 491). The second part of the program consisted of Vaughan-Williams "Job" in honor of the veteran composer's 83rd birthday. This distinguished musician was in the audience and received an affectionate and prolonged ovation. Sir Malcolm Sargent conducted throughout and the orchestral playing was worthy of the occasion.

Massimo Freccia conducted the L.P.O. in Shostakovitch's Fifth Symphony. Composed 15 years ago, it was his most important contribution until then, and indeed still ranks as his greatest symphonic work until the recent tenth. Both these symphonies are masterly in design and are strongly personal utterances. The Largo is the most moving of all this composer's slow movements, with subtle dynamics and rich coloring. The entire work was conceived on a vast canvas, and Freccia gave a luminous reading of the elaborate and complex score. Julius Katchen played the Grieg Piano Concerto. This usually fine pianist was below his best. The romantic element, such a vital feature of this concerto, was missing.

Before leaving England for their American tour, the Philharmonia Orchestra gave two concerts under Herbert von Karajan. The first consisted of Vaughan-Williams "Fantasia on a Theme by Tallis" for strings (played with sustained beauty of tone), Bartok's Concerto for Orchestra, and Sibelius Fifth Symphony (in which the conductor made no break between the movements, thereby considerably heightening the effect of the Symphony as a whole). At the second, the main item was Berlioz's Symphonie Fantastique, of which Van Karajan's reading is notable for its compelling dramatic power and musical sensitivity. The remaining items were Britten's "Variations on a Theme of Frank Bridge" and Ravel's Rhapsodie Espagnole. Each of the six works referred to above are included in the American repertoire.

■ Covent Garden reopened with a revival of *Otello* in Italian, conducted by Rafael Kubelik, who made his debut as musical director. It was an auspicious occasion and he was greeted with enthusiasm by a brilliant audience representative of the Arts in London. The production by Peter Potter was new and had many original and attractive features. Especially notable were his handling of the crowd scenes in Acts I and III. The decor and costumes by Wakhevitch were of sensuous beauty and splendor. This opera has been very rarely performed in England since 1939, though the La Scala Milan Company gave three presentations during their visit to Covent Garden a few years ago. This revival was therefore overdue, but the delay is understandable as it is well known that adequate singers for the title role are scarce. The two guest artists were Vinay as Otello and the Dutch soprano Gre Browenstijn as Desdemona. Vinay has sung the role here before and, though his voice has a baritone timbre, his is a satisfying and dramatically moving conception of the character. He was in excellent voice and sang with nobility and expressive power. Browenstijn is no stranger to London, but her Desdemona was far in advance of any of her previous achievements and she sang with lyrical artistry and touching emotional feeling, particularly in the Willow Song and Ave Maria. Otakar Kraus, a member of the resident company, replaced Tito Gobbi, who was originally announced as Iago, but was delayed in reaching London in time for the full schedule of rehearsals. Kraus gave a subtle and convincing embodiment of this scheming villain and, though he lacks the Italian legato style, was especially effective in the Credo and the dramatic climaxes. The choral singing throughout was of splendid quality; the tremendous storm scene in the first act was worked up with vivid excitement. In the main, the smaller parts were adequately portrayed, particularly Noreen Berry's Emilia and John Lanigan's Cassio. I have left to the last the orchestral playing, which was of glowing beauty and had many superb moments. Kubelik demonstrated by this masterly interpretation that under his authoritative direction, the artistic standard at Covent Garden has an assured future.

■ A Norwegian soprano, Eva Prytz, who has a considerable reputation in Scandinavia, made her London debut in a recital at Wigmore Hall. In addition to a voice of much beauty, she has interpretive gifts of a high order. She used her variety of tone color with especial eloquence in Brahms lieder, Debussy, and Grieg.

■ Sir Eugene Goossens replaced Sir Thomas Beecham at the first of this season's Royal Philharmonic Society concerts. With one exception, which will be referred to later, the program was as originally planned. Mozart's early Symphony No. 25 in G Minor

Friedberg Management
Founded in 1912 by Annie Friedberg
César Saerchinger, Director
Steinway Hall, 113 W. 57th St., New York 19, N. Y.

MYRA HESS
Pianist

Leonard Hungerford
Pianist

Lilian KALLIR
Pianist

John RANCK
Pianist

Gyorgy SANDOR
Pianist

Ethel BARTLETT & Rae ROBERTSON
Duo-Pianists

Ellabelle DAVIS
Soprano

Herta GLAZ
Mezzo-Soprano (Metropolitan Opera)

Norman FARROW
Baritone

BUDAPEST String Quartet

NEW YORK TRIO
Jakoda, piano; Weinstock, violin; Dorf, cello

American Chamber Orchestra
(Strings, Woodwinds, Horns)
Robert Scholz, Conductor

PROFESSIONAL DIRECTORY

CLARENCE ADLER
PIANIST — TEACHER
336 Central Park West, New York 25, N. Y.

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIQUE
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C. SU. 7-1514

RONATO BONACINI Violinist
Teacher at National Italian Conservatory of Music
Chamber Music Study Group now being formed
Master Seminars *Private Instruction*
465 W. 57 St., N. Y. C. JU. 6-8532

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

JACK EPSTEIN—Baritone
TEACHER OF SINGING
MEMBER: AGMA, AMS, MTNA, NGPT
SAN DIEGO CONSERVATORY OF MUSIC
Office: 3139½ El Cajon Blvd., San Diego 4, Calif.

MAY L. ETTS
TEACHER OF PIANO
ASSOCIATE TO GUY MAIER
Courses for teachers in the Maier technique
Studio: 719 Steinway Bldg., 113 W. 57th St., N. Y.

LOUISE JENKINS
SPECIALIST IN VOICE BUILDING
FOR SINGERS AND SPEAKERS
260 West End Ave., N. Y. 23, N. Y. TR. 4-0666
Member NYSTA and NATS

PAUL LAREY
TEACHER of VOICE
TECHNIQUE — INTERPRETATION
148 W. 72nd St., N. Y. C. ENdicott 2-1567

SARA LEE
TEACHER OF SINGING
50 West 67 Street
New York 23, N. Y. SU. 7-0631

MME. LENOX-DARCY
Voice Technician
Exponent of Sbriglia and Carlo Carobbi
457 West 57th St., N. Y. 19 CO. 5-8450

GLADYS MAYO
TEACHER OF PIANO
MUSICAL GUIDANCE for Children
SPECIAL COURSES for Teachers
550 Riverside Dr., N. Y. C. MO. 2-6114

RICHARD McCLANAHAN
Teacher of piano. Formerly Matthay representative. Teacher's courses. Six-day Seminars.
801 Steinway Bldg., 113 W. 57th St., N.Y.C. (Tues.-Fri.)
CI. 6-8950, other days, KI. 9-8034.

ROSE RAYMOND
PIANIST AND TEACHER
Exponent of TOBIAS MATTHAY Principles
Summer Courses—Private Lessons
320 West 86th St., N. Y. 24, N. Y. EN. 2-7586

HERBERT RICKER, B.A., B.M., M.M.
CONCERT PIANIST—COMPOSER
Develops Young Artists for Concert
Studio 716 N.W. 19th St., Oklahoma City, Okla.
Guest Teacher, Summers, Sherwood Music School, Chicago

JAMES SHOMATE
ACCOMPANIST-COACH
116 E. 57th St., N. Y. 22, N. Y. PL. 3-8191

HERTA SPERBER
SINGING TEACHER & COACH
New York Studio: 60 Riverside Drive
Residence Studio: 30-43 88th St., Jackson Heights, N. Y.
For appointment call TWining 8-1392 mornings.

ZENKA STAYNA
VOICE TEACHER — PROGRAM BUILDING
Teacher of Daniza Ilitsch and Inge Manski
formerly of Metropolitan Opera Association
Apt. 6A, 164 W. 79 St., N. Y. C. TR. 3-9214

ALFRED STOBBI-STOHNER
TEACHER OF VOICE
ACCOMPANIST—COACH
853 7th Ave., Cor 55 St., N. Y. C. 19 Circle 6-6938

ROBERT TABORI
TEACHER OF SINGING
Specialist in Voice Correction and Development
61 W. 88th St., New York 24, N. Y. TRaf. 7-3081

BERNARD TAYLOR
TEACHER OF SINGING
Formerly for 22 years on the voice faculty
of Juilliard School of Music
464 Riverside Drive, N. Y. C. MOnument 2-6797

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

Prof. ANGELA WESCHLER
FACULTY MEMBER, N. Y. COLLEGE OF MUSIC
Workshop and Seminar for
Concert Pianists and Teachers
171 West 71st St., N. Y. 23 SChuyler 4-7678

LILI WEXBERG
TEACHER of SINGING
Voice Placement
Faculty N. Y. College of Music
Studio: 58 E. 86th St., N. Y. 28, N. Y. BU. 8-7791

ZIPORAH
Atelier for artistic HAND bookbinding.
Music bound so as to open flat.
160 W. 73 St., N.Y.C. TR. 4-6045, TR. 7-6700

Teacher-members of the
LESCHETIZKY ASS'N OF AMERICA

Edwine Behre
Pianist-Teacher
162 W. 54 St., N. Y. 19—CI. 6-4643
Vermont Summer Class (August)

Marion Wilcox Coomes
Teacher of Piano—Teacher Normal Course
4212 46th St., N.W., Washington, D. C.

Edwin Hughes
Pianists Prepared for Public Performance
and for Teaching Positions
117 East 79th Street, New York 21, N. Y.

Nathan Sacks, *Director*
St. Louis School of Musical Art, Inc.
459 N. Boyle Ave., St. Louis 8, Mo.

(K. 183) was heavily played. Neither in this nor in Beethoven's Fourth Symphony, which followed, did the R.P.O. rise to their usual high standard. Strauss's "Also Sprach Zarathustra" was substituted for Brahms' Third Symphony, a wise move for it is unduly neglected. Goossens, at his finest in portraying the architectural design of such a work, brought out to the full the gorgeous orchestral coloring. A most satisfying performance of the *Meistersinger* overture concluded this concert, of which the second part compensated for what was lacking in the first.

■ Handel's *Solomon* was sung at the Albert Hall by the Royal Choral Society, the oldest established choir in London, which has a membership of nearly 1,000 voices. This oratorio is rarely heard; yet by a curious coincidence two other London choirs are scheduled to sing it during the next few weeks. It contains some of Handel's most attractive choruses. The four soloists were: Pauline Brockless, Constance Shacklock, William McAlpine, Trevor Anthony.

■ A new orchestra introduced itself to London bearing the title of "Pro Arte." As there are already five established orchestras, the creation of one more requires some justification. The reason given is that their purpose is to provide performances of the lighter repertoire, which at their first Festival Hall concert, comprised woks by Rossini, Johann Strauss, Chabrier, and Schubert's "Unfinished" Symphony. A young Austrian violinist, Desmond Bradley, was the soloist in Lalo's "Symphonie Espagnole," displaying a fluent style and technical assurance after a somewhat nervous start. At present, the orchestra (which contains some highly talented players) has no regular conductor. This initial concert had the advantage of Sir Malcolm Sargent's direction.

ARTHUR NOTCUTT

DECEASED

■ EDA E. BARTHOLOMEW HARDAWAY (Mrs. B. Franklyn), early in October at her Atlanta, Ga. home. She was known as one of the outstanding musicians of that section of the South, an organist and accompanist. She had served on the faculty of Agnes Scott College, and as organist and choir director at First Methodist Church and St. Mark's Church. Following her retirement from her own school of organ, in 1946, she donated her fine instrument to Westminster Church. Mrs. Hardaway's training began at the age of six at the Royal Conservatory of Leipzig, Germany, continuing in Chicago under William Middelschulte. Teaching posts included LaGrange College for Women and Brenau College and Conservatory in Gainesville, Ga. She was also soloist on national convention programs of the American Guild of Organists.

■ GRACIA RICARDO, lieder singer and teacher of voice, Sept. 28 in Arlesheim, Switzerland, at the age of 85. Born in Montclair, N. J., a daughter of Joseph Handley Richards, publisher of the New York *Tribune* (Horace Greeley, editor) and the New York *Evening Post* (William Cullen Bryant, editor), Mme. Ricardo was at an early age in contact with the world of art and culture. Graduating from the N. Y. Metropolitan College of Music in 1892, she became director of the Honolulu Choral Society and sang at official ceremonies of the annexation of the Islands. Studies in Europe with Sbriglia and Lilli Lehmann inducted a formal debut resulting in a celebrated career. On tour with Jan Kubelik in the British Isles, she extended her recitals to Russia, the Balkans, and Italy. She was associated with the great musicians of her day. 1910-11 brought an American tour of concerts and symphonic guest appearances. In later life, settling in Switzerland, Mme. Ricardo became a teacher, expounding her own method of voice production.

■ FRIEDA HEMPEL, one of the great sopranos of a past era, early in October in her native Germany, where she had been taken at her final request. Born in Leipzig, she made her debut at the Berlin Royal Opera in 1905, being invited eight months later by Cosima Wagner to sing at Bayreuth and, the same year, appearing in a Mozart Cycle in Munich, thus spontaneously launching an internationally famed career. For eight years a member of the Berlin Opera, she was also heard in leading roles in the chief cities of Austria, Belgium, France, and Hungary. Her London debut was made in 1913 after a sensational debut with the Metropolitan Opera as the Queen in *Les Huguenots,* Dec. 27, 1912. One of her premiere roles was that of the Marschallin in *Der Rosenkavalier.* She was thereafter, in demand for many illustrous premieres. Chosen to represent Jenny Lind at the Historical Centennial Concert, she twice toured the United States, giving 300 "Jenny Lind Concerts," and was heard in these programs throughout the British Isles. After leaving the Metropolitan Opera in 1923, she turned her talents to specialized lieder recitals. She was decorated by the Emperor of Germany, the Grand Duke of Mecklenburg-Sshwerin and the King of Belgium. Her varied roles included both the florid and dramatic.

■ WARD LEWIS, Dean of the faculty of the Cleveland Institute of Music and nationally known in the educational field, at the age of 73 on Oct. 6. Born in Pendleton, Indiana, he was a graduate of the Metropolitan School of Music (now Jordan School of Music) and of the University of Indiana in Bloomington. Continuing his studies in the East, Mr. Lewis toured extensively as accompanist for artists, including the world-renowned David Bispham. Awarded the Croix de Guerre for his service with the University Ambulance Unit in World War I, he returned to New York City for coaching, choir directing, and associated teaching in several schools, the Master School of Music in Brooklyn and New York University being among these. He joined the faculty of the Cleveland Institute in 1925, was later appointed Dean, and for several terms served as Acting Director of the School. During a sabbatical leave, 1945-46, he was head of the Music Theory Departments of Army University Centers in Shrivenham, England, and in Biarritz, France.

■ HERBERT I. BENNETT, former Managing Editor of *Musical Courier,* Nov. 5, of a heart ailment. Born in San Francisco, Mr. Bennett studied music and jouralism there. He worked as a reporter for newspapers in San Francisco and Boston prior to becoming Managing Editor of this magazine in 1906. After he retired from this post in 1931, he continued on the staff as a reporter and reviewer until the time of his death. In 1947 Mr. Bennett married the former Agnes Dieffenbacher, a retired director of Yonkers (N. Y.) kindergarten department. He was a member of the First Church of Christ Scientist in Boston, and later in Yonkers. Mr. Bennett was also a member of the publications committee of the Christian Science Church, and a member of Van Cortlandt Lodge of Masons.

INTERNATIONAL NOTES . . . . . .

George Hurst, former conductor of the York (Pa.) Symphony Orchestra, has been appointed Assistant Conductor of the London Philharmonic Orchestra under **Sir Adrian Boult.** . . . Late in November, harpsichordist **Sylvia Marlowe** flies to the Far East for an extensive concert tour sponsored by ANTA. Solo engagements with orchestra as well as recitals are planned. Repertoire will include works by the classic masters and contemporary compositions. . . . **John Robert Dunlap,** American baritone, has been awarded an Austrian Government grant for study at the Vienna State Academy, the first American to be so honored. . . . **Dr. Heinz Unger** will guest-conduct the Toronto Symphony in November, and several concerts for the C.B.C. in December. In January he leaves for European appearances with orchestras in Germany, Norway, Spain, and Italy.

33, 32, 31, 30, 29... shopping days left before CHRISTMAS

dear SANTA CLAUS,

please don't forget to take care of *all* the special music lovers on your list this year. There is no finer way of being remembered to music lovers than by a subscription to MUSICAL COURIER, America's leading music art publication. . . .

CHRISTMAS RATES now effective: $3.00 first subscription
2.00 each additional
for Canada add $1.00
Foreign add 1.50

On February 1st, our beautiful 76th Anniversary YEAR BOOK in full color will be sent to all subscribers at no additional cost. With complete listings of symphonies and operatic organizations as well as publishers of serious music, the 1956 YEAR BOOK will be a valuable reference guide to be used throughout the year . . . a handsome musical digest you will be proud to own.

76th ANNIVERSARY YEAR BOOK

beautiful card will announce gift subscription—mail completed gift form with your remittance today

name .....
address .....
new ☐ renewal ☐ gift ☐ my own ☐
card should read
to .....
from .....

name .....
address .....
new ☐ renewal ☐ gift ☐ my own ☐
card should read
to .....
from .....

FOR ALL THE NEWS IN THE WORLD OF MUSIC READ THE *MUSICAL COURIER* . . . since 1880

119 West 57th Street • New York 19, N. Y.

CONTESTS and AWARDS

AWARDS

■ Anthony Strilko and David Epstein were co-winners of the **Fromm Music Foundation Award,** which was given to the most promising young composer studying with Joaquin Nin-Culmell and Darius Milhaud at the Aspen Music School during the 1955 summer session. Both students are from New York City.

■ Awards totalling $2,100 were made to four young singers by the **Marian Anderson Scholarship Fund.** The winners were chosen out of 164 applicants from 22 states who auditioned in Philadelphia for the 14th annual grants by the Fund. Recipients of the 1955 awards are as follows: Elmer Dickey, 27, Boston University music student, was granted the $1,000 scholarship; Shirley Mae Carter, 20, Pocoima, California, received $500; and William de Valentine, 27, of Brooklyn, also received $500. Lee Cass, bass-baritone of New York, a winner of last year's auditions, was awarded a second-year prize of $100.

Established by Miss Anderson in 1941, the Scholarship Fund to date has granted nearly $30,000 to 58 singers. Past winners include Mattiwilda Dobbs, Camilla Williams, Rosalind Nadell, Genevieve Warner, and Rawn Spearman.

■ The $300 prize for the best violin solo with piano accompaniment in the 1954 **Composition Contest, sponsored by the Friends of Harvey Gaul, Inc.,** of Pittsburgh, Pa., has been won by Clifford Taylor, Assistant Professor of Music at Pennsylvania College for Women, Pittsburgh, Pa. Mr. Robert Kurka, of New York City, received first honorable mention, and Isadore Freed, of Long Island, won second honorable mention.

The $100 prize for a composition for four harps, offered by Mrs. Albert Keister in memory of Harvey Gaul, was awarded to C. G. Van Buskirk of Bloomington, Indiana. Sylvan Levin won first honorable mention.

■ The two prize winners of the 13th annual **Young Composers Contest of the National Federation of Music Clubs** have been announced. Gordon Sherwood, a student at the University of Michigan, won first prize of $175 for a violin sonata. Gerald Kemner, a student in the Yale University School of Music, received $125 for a string quartet.

■ The first "Orfeos" (gold and silver statuettes of Orpheus) were presented on October 2, 1955, at Mantua, Italy, as a result of a poll of about 300 international music critics. Those receiving the new musical prizes were Arturo Toscanini, conductor; Elisabeth Schwarzkopf, soprano; Ebe Stignani, mezzo-soprano; Giuseppe di Stefano, tenor; Dietrich Fischer-Dieskau, baritone; and Cesare Siepi, bass-baritone. Victors in an operatic contest were rewarded with silver "Orfeos." Special mention was voted by the jury to Jean Chauffee, soprano, and Umberto Sarno, tenor, both of California.

Both the contest and the distribution of the awards are to become an annual affair. The town of Mantua boasts it is the cradle of opera. In the still-existing palace of the Gonzagas, Claudio Monteverdi first presented his "Orfeo" on the last Friday of the carnival in 1607.

■ For the third consecutive year the **Academy of Vocal Arts of Philadelphia** has awarded a scholarship to a winner of the **United States Army-sponsored German Youth Activities Meistersinger Contest.** Winner of the 1955 contest finals held in Nuernberg, Germany, is Eva Zodl, Stuttgart soprano, who has started her studies at the Academy.

■ Ramiro Cortes, a graduate student at the University of Southern California who has already won half a dozen major composition prizes in the last two years, has been awarded first prize in the $1,000 composition contest sponsored by the **Women's Committee for the Los Angeles Philharmonic Orchestra.** "Yerma, a Symphonic Portrait of a Woman," the prize-winning composition, will be given its premiere by Alfred Wallenstein and the Los Angeles Philharmonic on Nov. 23.

A special award of $200 was made to Alvin L. Epstein of Hartford, Conn., and honorable mentions were given to Harold Berg, Theodore Newman, Higo Harada, Rose Brandel, Charles Swartz, and Paul Setler.

■ Seven Scholarships and cash awards were made to students of the Berkshire Music Center at Tanglewood, Mass. The **Gregor Piatigorsky Prize** went to student cellist Alice Q. Ober of Pasadena California. The **High Fidelity Magazine Scholarship** was awarded to Peyton Higgison of Mobile, Alabama. The **Serge Koussevitsky Composition Prize** went to Edward Jay Miller of Miami Beach, Fla. The **Samuel Wechsler Commission** goes to Jacob Druckman of New York. A new prize this year, the Industrial Buildings Corporation of Chicopee, Mass., goes to Salvatore Martinrano of New Rochelle, N. Y. Two scholarships have been awarded to student horn players Barth Bennitt of Miami, Fla., and to Richard A. Fiske of Upton, Mass.

■ The National Council of **Phi Beta Professional Fraternity** of Music and Speech recently announced the following awards to outstanding chapters and members for the year 1954-1955: **The Gavel Award,** for outstanding active chapter accomplishment, was presented to Phi chapter at Capital University, Columbus, Ohio. Pi Epsilon, Twin Cities' alumnae chapter at Minneapolis, received the **Silver Candlestick Award** for the alumnae chapter with greatest professional activity. Recipients of **Awards of Honor,** in recognition of outstanding leadership, are Sally Hoffman, Kapa chapter, University of Kentucky, Lexington, Ky.; Mary Schlegel, Capital University; Pat Davis, Alpha Epsilon at the University of Houston, Houston, Texas; Ann Erickson, Alpha Zeta, George Pepperdine College, Los Angeles, Cal.; and Alverne Hubley, Alpha Iota, Centenary College, Shreveport, La. The coveted **Honor Brooch** was presented to Emilie Zaretzky for colonizing Phi Beta's newest chapter, Alpha Lambda, at San Francisco State College and to Charlotte Hayes Del Coma for the colonization of Alpha Kappa chapter at Long Beach State College.

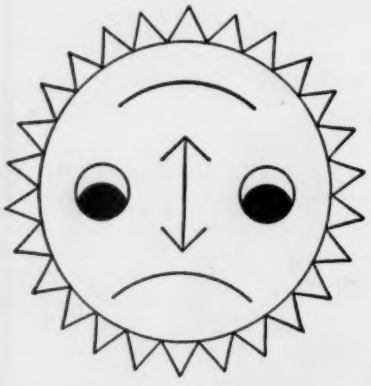
■ Friends of the late American violinist, **Albert Spalding,** have established a fellowship in his memory at Boston University's college of music, a division of the school of fine and applied arts.

In making public the gift, Boston

American Cancer Society

LET'S LOOK AT THE BRIGHTER SIDE

Many thousands of Americans are cured of cancer every year. More and more people are going to their doctors *in time*...To learn how to head off cancer, call the American Cancer Society or write to "Cancer" in care of your local Post Office.



The tragic fact, our doctors tell us, is that every third cancer death is a needless death... *twice* as many could be saved.

University President Harold C. Case revealed that the famous violinist who taught at Boston University during the last three years of his life, gave his last public performance at the University's college of music on May 26, 1953, just 11 days before his death.

Nathan Gottschalk, assistant professor of violin at Oberlin College, and former student of Albert Spalding, has been named first recipient of the fellowship. He is a graduate of Dartmouth College, received a Master of Music degree from Yale University, and studied six years on a graduate fellowship at the Juilliard School of Music in New York. On leave of absence from Oberlin, he will study for his doctorate in music at Boston University and will give a number of public recitals during his stay in Boston.

CONTESTS

■ Through the generosity of **Gregor Piatigorsky,** the Peabody Conservatory in Baltimore offers a new four-year 'cello scholarship, the recipient to receive the full course of instruction leading to the Bachelor of Music degree. Piatigorsky will appear as soloist for the Feb. 7 Candlelight Concert at the Peabody.

■ Each year the Wilson School of Music, Inc., of Yakima, Washington, offers a scholarship for violin study with Emanuel Zetlin. Funds for the **Cliford Alford Scholarship** are made available in memory of the gifted young Ellensbury violinist who lost his life in the Second World War.

■ **The Fort Collins Civic Orchestra** (Fort Collins, Colorado), announces a cash prize of $100 and an appearance as soloist with the orchestra. The competition is open to high school seniors. Players of the following instruments may compete: violin, viola, 'cello, flute, oboe, clarinet, bassoon, french horn, and trumpet. Winners of both 1st and 2nd prize ($50) will receive consideration for a four-year applied music scholarship at Colorado A & M College.

■ The **American Academy in Rome** is again offering a limited number of fellowships for mature students and artists capable of doing independent work in architecture, landscape architecture, musical composition, painting, sculpture, history of art, and classical studies. Fellowships are open to citizens of the U.S. for one year beginning Oct. 1, 1956, with a possibility of renewal. The fellowships carry a stipend of $1,250 a year, round-trip transportation between New York and Rome, studio space, residence at the Academy, and an additional travel allowance. Application and submissions of work, in the form prescribed, must be received at the Academy's New York office by Dec. 30, 1955. Requests for details should be addressed to the Executive Secretary, American Academy in Rome, 101 Park Ave., New York 17, N. Y.

■ The **Chicago Singing Teachers Guild** announces its 19th annual Prize Song Competition for the $200 award offered by the W. W. Kimball Company. Complete information and contest rules may be obtained from Dr. George E. Luntz, Director, The School of Music, North Central College, Naperville, Illinois.

■ The **Benjamin Award** ($1,000), offered through the North Carolina Symphony Society for a "restful and reposeful" musical composition, is attracting wide response from promising young composers throughout the U.S., Canada, and Mexico. Closing date for submitting compositions is Dec. 31. Specific details of the Award can be had by writing the North Carolina Symphony headquarters at Chapel Hill, North Carolina.

■ Announcement of the establishment of a new Fellowship Fund at the **MacDowell Colony,** Peterborough, N. H., honoring the late Mrs. H. H. A. Beach, has been made by James Johnson Sweeney of New York City, President of the Edward MacDowell Association. The money will be expended primarily to give American composers the benefit of Colony residence. Full credit for raising the fund, which now aggregates $13,000, is given to 97-year-old Marian MacDowell, co-founder of the Colony with her husband, the late Edward MacDowell.

■ With a first prize of $2,000, and nine additional awards totaling $7,500 in all, the fourth annual **Student Composers Radio Awards** (SCRA) were announced by Broadcast Music, Inc., and BMI Canada Limited, sponsors of the competition. All entries must be submitted before Feb. 15, 1956. Official rules, entry blanks and further information about SCRA may be obtained by writing to Russell Sanjek, Director of SCRA Project, Broadcast Music, Inc., 589 Fifth Avenue, New York 17, N. Y.

■ A world-wide competition for violin works with piano accompaniment has been announced by the **Union of Polish Composers** in conjunction with plans being made for the Third **Henryk Wieniawski International Violin Competition** to be held in Warsaw in December, 1957. Prizes totalling $2,500 are to be awarded for the three best works chosen by a jury made up of prominent Polish and foreign violinists and composers. Closing date for entering compositions is March 31, 1956. Only works hitherto unpublished and not given a public performance are to be accepted. The last Wieniawski international contest for young violinists was held in Poznan in 1952. It was won by Igor Oistrakh, son of the world-famous Soviet violinist, David Oistrakh. Poland's Wanda Wilkomirska took the second prize.

LILLY
WINDSOR
Lyric Soprano
"SHE CAME—SHE SANG—SHE CONQUERED." *Times Herald, Washington, D.C.*

TINA PAGGI
INTERNATIONAL COLORATURA SOPRANO
Voice - Coaching - Opera and Concert
Hotel Ansonia, N. Y. 23, N. Y. TRafalgar 3-5974

Alice BARAN
CONCERT PIANIST
825 Orchestra Building Chicago 4, Illinois

WILLIAM YARBOROUGH
CONDUCTOR, PURDUE UNIVERSITY SYMPHONY
Lafayette, Ind.

SYLVAN LEVIN
CONDUCTOR, COMPOSER, ARRANGER
PIANIST-ACCOMPANIST

JACQUES DE MENASCE
COMPOSER — PIANIST
Personal Representative: HERBERT BARRETT
250 West 57th St., New York 19, N. Y.

Sigma Alpha Iota
NATIONAL MUSIC FRATERNITY
Kathleen Davison *National President*
1009—25th Street, Des Moines 11, Iowa

ASTOLFO PESCIA
TEACHER OF DOROTHY KIRSTEN
Hotel Ansonia—73rd Street and Broadway—Apt. 7-144
New York 23, N. Y. TRafalgar 3-7710

GERTRUDE LINDHURST
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

ARTISS DE VOLT
Harplst
Suite 411, 119 W. 57th St., New York 19, N. Y.

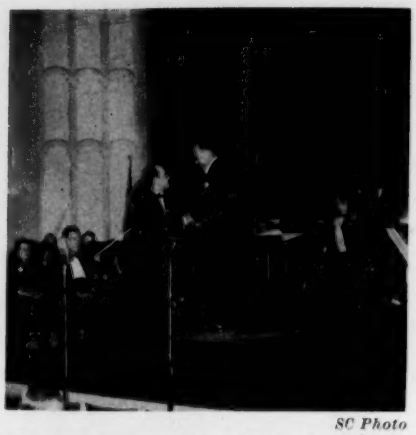
JOSEPH CORDAN
PIANIST
Accompanying and Coaching
Opera and Vocal Repertory
593 Riverside Drive TO. 2-9623

OTTO HERZ
COACH—ACCOMPANIST
Master Classes in Piano Accompanying
at the N. Y. College of Music
302 West 79th St., N. Y. C. 24 SC. 4-5855

Josephine
GUIDO
LYRIC-COLORATURA SOPRANO
OPERA — CONCERT RECORDING
Felix Salmaggi Associates
11 W. 42, N.Y.C. LO. 5-4540

SCHOOL NEWS

By GID W. WALDROP



SC Photo

HALSEY STEVENS *(left), head of the composition department in the University of Southern California School of Music, and* INGOLF DAHL, *conductor of the School's Symphony Orchestra, exchange congratulations after the first performance (Oct. 6) of Stevens' "The Ballad of William Sycamore," for chorus and orchestra, based on Stephen Vincent Binet's poem. The work was commissioned for the University's 75th anniversary celebration.*

33 U. S. Composers Commissioned For Juilliard's 50th Anniversary

Thirty-three American composers and two choreographers have been commissioned by Juilliard School of Music to create works for the Festival of American Music which will mark the conclusion of the first 50 years of the School's existence. The Festival, which will take place in February and April of 1956, is made possible by a grant from the Juilliard Musical Foundation.

The orchestra concerts of the Festival will include world premieres of the following newly commissioned works: Leonard Bernstein (two choral works), David Diamond (music for brass, two pianos, organ and timpani), Vittorio Giannini (prelude and fugue for strings), Roy Harris (choral work), Peter Mennin (cello concerto), Walter Piston (Symphony No. 5), Roger Sessions (piano concerto), Bernard Wagenaar ("Proeme"), Robert Ward (fantasia for brass choir and timpani).

Programs for the three evenings of chamber music will include: William Bergsma (Third String Quartet), Aaron Copland (new piano work), Norman Lloyd (three for violin and piano), Vincent Persichetti (Tenth Piano Sonata), Melvyn Powell (Sonata for Harpsichord), Seymour Shifrin (Serenade), and new songs by: Milton Babbitt, Henry Brant, Theodore Chanler, Henry Cowell, Paul Creston, Norman Dello Joio, Irving Fine, Ross Lee Finney, Lucas Foss, Richard Franko Goldman, Frederic Hart, Sergius Kagen, Wallingford Riegger, Robert Starer, and Howard Swanson.

Also to be presented at the Festival is the first performance of a new version of William Schuman's Concerto for Violin and Orchestra, which Isaac Stern and the Boston Symphony under Charles Munch first performed in 1950. For the Limon Company, Doris Humphrey and Jose Limon have been commissioned to create new works, the scores for which will be composed by Otto Luening, Norman Dello Joio, and Stanley Wolfe.

New York's Manhattan School Premieres "Mykrokosmos"

Since the Manhattan Orchestra is far superior to the usual student group, expectations of hearing crisp, vigorous playing with impeccable technical detail were realized under Franco Autori's baton at the Oct. 21 concert. First on the list was the Suite from the "Mykrokosmos" by Bartok-Serly, a series of studies, in its first New York performance. These admirably conveyed the designs and intentions of the composer and were competently scored with regard to color timbre and combinations of sound that were as imaginative as they were unusual. The Mahler "Songs of a Wayfarer" were depicted with good interpretative skill and resonant tone by James Farrar. The final work, the Fourth Symphony of Tchaikovsky, brought ardor and emotional warmth into the program. It's quite a trip up to 105th Street East, but well worth the venture (if you can find a seat). The Manhattan School of Music Hall has SRO audiences—an indication of meritorious achievement.

M. C.

Chamber Music at Hunter Playhouse

An unusually enjoyable evening of music was presented at the Hunter Playhouse, N. Y. C., on Oct. 25, by Dr. Arved Kurtz, violinist, Vladimir Padwa, pianist, and the following string players: violinists Henry Siegl, Charles Jaffee; violist Joseph Glassman; and cellist George Koutzen. The opening Beethoven Sonata in A Major (No. 2) for violin and piano found the two artists *en rapport* and the delivery in every way admirable, displaying a verve and a moving lyricism fluently projected. The following Grieg Sonata for violin and piano was communicated smoothly, with the first movement vigorous and authoritative and the poetic qualities realized and very alive. Chausson's D Major Concerto, employing the soloists and the String Quartet, was a particular pleasure to hear. Strength and forthrightness with due observance of melodic line and mood values were perceptible assets in the performance.

M. C.-G.

STUDIO NOTES

■ Anthony Marlowe of the Metropolitan (9 seasons), La Scala, Covent Garden, and points East and West, has settled in Detroit, Mich. (until the call comes for an opera tenor of his varied abilities on stage). He is teaching voice at the Detroit Institute of Musical Art and has been engaged to conduct and direct the chorus, in addition to his voice schedule, at Mercy College. Also director of the Maccabees Choraliers, Marlowe has led concert and club appearances for the groups under his tutelage with the outstanding success that has distinguished his work during his fine leading-tenor career.

■ On Oct. 1, the Sutro Studio of Drama, Dance and Music, headed by Anne Ziegler, was the scene of a brilliant recital by Ethel Bartlett and Rae Robertson, the internationally famed duo-pianists who have been conducting a Master Piano Class series in this Southern California spot. Programmed was an extensive list of numbers from the vast repertory which has become identified with the two artists, and ranging from original music for two keyboards through the best transcriptions to scores written especially for Bartlett and Robertson and played by them during their far-flung tours of Europe and the Americas. An edition of their repertoire is published by Oxford University Press including the excerpts played at the Sutro Studio.

■ The Ruth Miller-Mario Chamlee Studios report that Ewan Harbrecht, artist-pupil, has just returned from a most successful European tour where she appeared as soloist with the Tabernacle Choir, the renowned ensemble from Salt Lake City. Another singing artist to be felicitated is Marjorie MacKay, who has been re-engaged by the New York City Opera at City Center. One of Miss MacKays assignments was in the revival of *The Bartered Bride* in the fall season of the company. 1955-56 marks the seventh season for the Mario Chamlees as teachers of Voice and Repertoire in the School of Music, University of Southern California.

AMERICAN CONSERVATORY OF MUSIC — CHICAGO

Offers courses in all branches of music and dramatic art
Founded in 1886—Faculty of 135 artist teachers
Member of National Association of Schools of Music
Send for a free catalog—Address: John R. Hattstaedt, President, 583 Kimball Building, Chicago

AMERICAN THEATRE WING

COURSES in Opera, Concert, Musical Comedy, TV and Radio
Specialized practical instruction in every phase of training the voice and in developing acting ability under recognized leaders professionally active in their fields.
Also Courses in Composition and Conducting
WRITE: MUSIC DIVISION, AMERICAN THEATRE WING, 351 W. 48 ST., NEW YORK 36, N. Y.

BOSTON CONSERVATORY OF MUSIC

Albert Alphin, Dir. —:— 26 Fenway, Boston, Mass.
Courses in Applied Music, Composition, and Music Education leading to Mus.B. Degree. Dance and Drama courses leading to B.F.A. Degree. Faculty of 50, including members of Boston Symphony Orchestra.
Dormitories for Women—Catalog on request
Member of NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

COLLEGE-CONSERVATORY OF MUSIC OF CINCINNATI

A distinguished professional school of music and the allied arts.
DEGREE COURSES WITH MAJORS IN PIANO, VOICE, ORCHESTRAL INSTRUMENTS, ORGAN, COMPOSITION, MUSIC EDUCATION
Affiliated with the University of Cincinnati. Member of the National Association of Schools of Music
Catalog will be sent on request
Write Dept. MC Highland Ave. and Oak St. Cincinnati 19, Ohio

The Cleveland Institute of Music

Bachelor of Music, Master of Music, Bachelor of Science in Education
(B.S. in Ed. by transfer to Kent State University or Western Reserve University)
Ward Davenny, Director 3411 Euclid Ave., Cleveland, O.
Member of the National Association of Schools of Music

HARTT COLLEGE OF MUSIC

Bachelor and Master Degrees, and special courses in all fields of music study
Moshe Paranov, Director • 187 Broad St., Hartford 5, Conn. • Member NASM •

LOS ANGELES CONSERVATORY OF MUSIC AND ARTS

Est. 1883 — Member NASM — Non-Profit
FACULTY OF INTERNATIONALLY RENOWNED ARTISTS
Certificates, Diplomas, Degrees (B.M., M.M., & B.M. Ed.)
845 South Figueroa Street, Los Angeles 17, California MU. 8141

NEW YORK COLLEGE OF MUSIC

Arved Kurtz, Director Chartered 1878
COLLEGE AND PROFESSIONAL COURSES . . . Full or Part Time . . . Day or Evening
Supplemented by an Academic Department and special classes to train singers and instrumentalists in all phases of professional careers.
114 EAST 85th STREET Catalog on request NEW YORK 28, N. Y.

PEABODY CONSERVATORY
COLLEGE OF MUSIC

REGINALD STEWART, Director
Complete musical training in all branches. Diploma, M. Mus., B. Mus., Teacher's Certificate. Affiliation with Johns Hopkins University, Goucher and Loyola Colleges. Member of the National Association of Schools of Mus. Dormitories.
REGISTRAR — 19 E. MT. VERNON PLACE, BALTIMORE 2, MD.

STOTT'S VOCAL ART STUDIO

Director: VICTOR STOTT
Eminent European - American Singer
VOICE CULTURE — MUSICAL EDUCATION — REPERTORY
MAGDA STOTT
Voice Expert — develops and corrects any voice in singing and speech.
490 West End Ave. (cor. 83rd St.), N. Y. C. — TR 3-4230

BALDWIN-WALLACE COLLEGE
Conservatory of Music

Cecil W. Munk, Director—Degrees: Bachelor of Music, Bachelor of Music Education
South Campus, Berea, Ohio (Suburb of Cleveland)

BERKLEY SUMMER MUSIC SCHOOL

at Bridgton Academy, North Bridgton, Maine
6 Week Session: July 9-Aug. 18, 1956, for String Players & Pianists. Individual Lessons. Chamber Music Featured.
For booklet write: 315 W. 98 St., New York 25, N. Y.

CADEK CONSERVATORY OF MUSIC
of the University of Chattanooga

Founded 1904 Member N.A.S.M.
For information, write Harold J. Cadek, Director
Patten Hall, 801 Oak Street, Chattanooga, Tenn.

CARNEGIE
College of Fine Arts

MUSIC • Singing • Composition
Instrumental • Music Education
Carnegie Institute of Technology
Schenley Park • Pittsburgh 13, Pa.

CORNELL COLLEGE

Founded 1853 Mt. Vernon, Iowa
Conservatory of Music Paul Beckhelm, Ph.D., Director
Home of the oldest May Music Festival West of the Mississippi River

Manhattan School of Music

Janet D. Schenck, *Director*
BACHELOR AND MASTER OF MUSIC DEGREES
DIPLOMA AND POST-GRADUATE DIPLOMA
238 East 105th Street, N. Y. 29, N. Y.

NORTH PARK College — SCHOOL OF MUSIC

DONALD F. OHLSEN, Dean
A music school on a college campus
Foster at Kedzie, Chicago 25 Member NASM

PHILADELPHIA CONSERVATORY
Of Music — 79th Year

Maria Ezerman Drake, Director
Piano, Orchestra, Opera, Chorus, Strings, Composition, Voice, Winds
Degree Courses
216 S. 20th St. LOcust 7-1877

Progressive School of Music

HARRIET KAY, Director
932 N. Mozart 512 Fine Arts Bldg.
Chicago 22, Ill. BR. 8-2411

Founder Andy Rizzo — Andy Rizzo Jr., President
RIZZO SCHOOL OF MUSIC

Degree Courses
1525 Kimball Bldg. Chicago, Ill.

ROSSINI OPERA SCHOOL
THE OPERA WORKSHOP

LUIGI ROSSINI — *Director*
50 Central Park W., New York 23 — TR. 7-9388

Archive Series of Interest To Schools of Music

One of the most ambitious projects in recorded music has just made its debut. Decca Records, U.S. agent for the Deutsche Grammaphon Gesellschaft, has just released the first 12 LPs of a series which will eventually make available vast amounts of music ranging from the "golden period" of Gregorian Chant to the Viennese Classic Era. Undertakings such as this have appeared before, notably the *Anthologie Sonore,* the *2000 Years of Music,* and the present record releases which accompany the various volumes of the new *Oxford History of Music.* But in a sense the Archive Production series is different from these other collections. In the words of the editors themselves, ". . . the purpose is to preserve on records complete works from this infinite field, works whose beauty and vitality can still exert an immediate appeal to the music-lover of the present day."

The 1000 years of history are divided into 12 "research periods" which are each represented by one LP in the present release, e.g. The Central Middle Ages (1100-1350) or The German Pre-Classics (1700-1760). In turn, each of the "research periods" is subdivided into varying "series," e.g. Gregorian Chant: Series A, The Office; Series B, The Mass; Series C, The Office for the Dead. Of these only the LP of Series B, The Mass, has been issued. Others will follow on successive release dates.

For whom are these records? For the specialist—perhaps. But, and more important, they are designed for the general music public which is curious about the great music of the past. Certainly—and this is most important—*no serious school or public library can afford to be without these records.* Here, in a compact unit, is 1000 years of the greatest music the West has to offer. It deserves a hearing and we are certain that, once heard, it will delight most listeners. In addition to the artistic and educational reasons, the engineering, itself remarkable, adds to the lustre of these records. We cannot recommend the Archive Production too highly. *Archive Production* ARC 3001 through 3012.

W. C. H.

Unusual Course at St. Louis Institute

St. Louis Institute of Music, beginning with the fall semester, which started Sept. 19, is featuring an unusual course, instruction in the "Viole d'Amour," believed to be the only course of its kind in any music school in America, according to J. P. Blake, Jr., president of the Institute. Jerome D. Rosen, head of the Chamber Music department at the Institute and violinist in the St. Louis Symphony Orchestra, who will teach the new course at the Institute, says he knows of one other such course, at the Vienna Academy of Music, taught by Professor Karl Stumpf.

FACULTY APPOINTMENTS

■ William Lincer, distinguished solo violist of the New York Philharmonic-Symphony, has been recently appointed to the String Department of the Manhattan School of Music.

WILLIAM LINCER

■ The appointment of Richard Kapuscinski, young American cellist, to the faculty of the Boston University School of Fine and Applied Arts has been announced by President Harold C. Case. Kapuscinski, who was recently appointed a member of the Boston Symphony Orchestra, will teach cello in the college of music.

■ The Academy of Vocal Arts of Philadelphia announces the addition to its faculty of Wilbur Evans as instructor in operettas and musical theater. Mr. Evans, well-known American baritone, sang the leading role in *South Pacific* for more than two years in London and has appeared on Broadway and throughout the United States in many operettas and musical comedies.

New Dorm at Westminster Choir College

On Wednesday, Oct. 19, ground was broken at Westminster Choir College, Princeton, N. J., on the new $400,000 boys dormitory. Arthur Judson, president of the Board of Trustees, turned the first shovelful of earth. Dr. Charles Erdman offered the invocation. The Westminster Choir, under the direction of John Finley Williamson, cofounder and president of Westminster Choir College, sang at the groundbreaking ceremonies.

Koutzen's Pedagogical Views Expressed

Music teachers have catered too long to students who want artistry given to them in capsule form, says Boris Koutzen, well-known composer and head of the violin department of the Philadelphia Conservatory of Music.

"I am increasingly aware of a prevailing attitude among advanced students which is this: 'I'll learn the notes and you tell me what to do with them,'" Koutzen said. "The result is a whole generation of young performers who have absolutely nothing of their own to say, as can be observed in recital halls. To profit best from lessons, a student must remember that in playing he must win the listener to his conception and treatment of the music. The whole purpose of music is self-expression."

EASTMAN SCHOOL of MUSIC

of THE UNIVERSITY OF ROCHESTER

HOWARD HANSON, *Director*

ALLEN I. McHOSE, *Director of the Summer Session*

TRAINING YOUNG MUSICIANS FOR PROFESSIONAL CAREERS

Concert Stage — Opera

Public School Music

College and University Teaching

Composition — Music Theory

Musicology — Conducting

Radio — Administration — Arranging

BACHELOR of MUSIC — MASTER of MUSIC — MASTER of ARTS

DOCTOR of MUSICAL ARTS — DOCTOR of PHILOSOPHY

Dormitories for Men and Women

Attractive Social and Recreational Programs

Scholarship Assistance

APPLICATIONS NOW BEING ACCEPTED FOR 1956

For information write: EDWARD H. EASLEY, *Director of Admissions*

EASTMAN SCHOOL OF MUSIC, Rochester 4, New York

PUBLISHERS' MART

By J. KENNETH WILSON

NEW MUSIC

■ The *H. W. Gray Company* has made available a considerable amount of new material for use of church choirs at Christmas. Included among their 1955 publications for the season is "An Appalachian Nativity," a Christmas Folk Cantata for mixed voices by Lewis Henry Horton. Much of the innate charm of this music is brought about by judicious and simple harmonizations of the folk-tune material. The natural modal characteristics are well preserved and the effect is refreshingly appealing. Using as a point of departure hymns of the "shape-note tradition," which he considers "one of the great and all-too-little-known treasures in America's heritage of folk music," the composer builds an impressive, and closely-knit work in 12 parts, which at the same time offers no difficulties beyond the reach of an average choral group. There are solos for soprano, tenor, and baritone, the latter acting as narrator. The approximate performance time is 30 minutes. Price: $1.25.

Next come a group of Christmas carols for mixed voices: "The Birth-Night of Christ," by Douglas Breitmayer, utilizes the tune first over a sustained chordal treatment in the lower voices, then in fifths, with the alto in a section which provides some unusual and not fully effective dissonances. The bass and alto have their respective turns at the tune, which then finds its way back to the sopranos, where it receives its climax. "Sleep, My Saviour, Sleep," a setting by Arthur Bergh of words by Rev. S. Baring-Gould, is quite regularized in its approach to four-part setting of words, with imagination sometimes displayed in phrase-lengths and nonharmonic inner parts. "A Song to the Sleeping Babe" (Pennsylvania Dutch), with words and music by Frederice A. Snell, is to be sung *a cappella,* and although in no sense difficult, will need the forces of a double chorus. Based on a traditional lullaby expression used by many Pennsylvania Dutch mothers, the music does produce the feeling of calm and peace. "Love at Christmas Time" by Ivan Langstroth, with words by Kathleen Norris, uses divided parts to a lesser extent, and in addition employs organ with bells or chimes. The effect is grandiose. Austin C. Lovelace provides a worthy, simple, free-rhythmic setting of the 14th-century English poem in "The Virgin's Plaint," while David H. Williams produces a piece of motion and vitality in his setting of Alfred Tennyson's poem in "The Time Draws Near." "Lovely Babe, Holy Child," an anthem by Stanley A. Day with words by Elisabeth Cooper, uses a soprano solo to begin, follows this with a choral section with broad harmonic excursions, and returns to a restatement which builds to a climax.

■ Published by *Galaxy Music Corporation* are two selections of merit. "Lullaby at the Manger," for unaccompanied chorus of mixed voices with mezzo-soprano solo, is by Edwin Liemohn with words by G. J. Neumann, and represents the more or less conventional lullaby-type anthem, in which the rhythm is six-eight, the melody is often sung over a sustained accompaniment, and the music effectively dies away into the distance at the end. "Thou Must Leave Thy Lowly Dwelling" is from Hector Berlioz' Oratorio "L'Enfance du Christ" and is for four-part male chorus, arranged by Ladislas Helfenbein. The music takes a three-part stanziac form, somewhat modified at each occurrence. The long flowing quality of the melody seems particularly tasteful.

■ Three publications by the *Theodore Presser Company* are noteworthy. "Angels to the Shepherds Say" is an old Polish Carol, arranged by David Kozinski, who also provides a free English translation. The ranges of all the voices are small, the setting itself is quite simple, yet interesting. A short antiphonal effect is used in the middle section to add variety. The third section is a rhythmic culmination of the first. The form is inherently satisfying. "Did Mary Know?" from the Westminster Choir College Library, is by Richard E. Averre. It employs moderate voice ranges and no technical difficulties outside those of expression and perhaps pitch in a few places. This *a cappella* number is composed in a simple, flowing style. "The Birds Praise the Advent of the Saviour" is a Catalan Christmas Carol of the 15th century arranged by Felix Molzer, with the English version by Deems Taylor and Kurt Schindler. This music, originally published in 1918, is in the form of a ballade, which tells the story of the admiration of the nativity by the various birds in a charming way. The ranges are moderate, but considerable training is required for an effective performance of this delicately lyrical piece.

TEACHING

■ "Let's Play Carols" is a collection of 16 Christmas carols arranged for pupils of about the first or second year of study by Georges Bermont. Included are duets on "Angels We Have Heard on High" and "Jingle Bells." A further enumeration is unnecessary; all the selections are old favorites. The notes are very large, the format passably attractive. *Musicord Publications,* 65 cents.

■ "Program Pieces," in two volumes (one for "the older child," the other for "the teen-ager and adult"). The idea of this series is to provide piano solos suited to a particular age group. Thus the "older child" volume contains such selections as "Cotton Pickers" by Gillock, "Dutch Shoes on Vienna Streets" by Schuldt, and "Hunting Song" by Greim, while the "teen-ager and adult" volume contains, among others, Prelude in C Minor by Chopin, "Gertrude's Dream Waltz" by Beethoven, and "Jesu, Joy of Man's Desiring" by Bach-Rolfe. Price, each book, $1.00. *Clayton F. Summy Co.*

■ Ten Dances in Labanotation" by Nadia Chilkovsky (Illustrations and Dance Symbols). "Labanotation" is the trademark of the Dance Notation Bureau, Inc. This system of notation for the movements of the dance is reported to be gaining acceptance. This book is for students who have mastered the essentials taught in elementary courses. Included are musical selections composed especially for this book, as well as classical selections such as an aria from Bach's "Little Notebook" for Anna Magdalena. This should be quite a boon to those interested in dance notation, inasmuch as the music and the dance symbols are set forth side by side as though for a parallel translation. Also included are drawings which are interpretations of the quality or the style or the mood of each dance. *Theodore Presser Co.* Price $2.50.

BOOK REVIEWS

By HAROLD C. SCHONBERG

■ Among the flood of books that stem from *High Fidelity* magazine comes the *High Fidelity Record Annuall 1955,* edited by Roland Gelatt (Lippincott, 352 pp., $4.95), an extract of the magazine's record reviews from July, 1954, through June, 1955. Nothing but praise can be given here. You may disagree with some of the reviewers' opinions, but they approach the music honestly, with scholarship, and with a conscientious attitude. The only defect that might be cited is the lack of comparative treatment in many of the individual reviews. Thus when you read about Prohaska's performance of Mozart's G Minor Symphony, say, you might also want to know how it stands up against those of Beecham, Toscanini, Walter, Furtwängler, and the others. Some of the reviewers here, however, do go in for comparative analysis. A stimulating book of criticism, all told, and one that cannot fail to be of value to the record collector.

■ Many years ago the late Harvey Grace wrote a charming essay on certain musical manuscripts. He described Bach's and Beethoven's script, deducing from it something about their personalities and working procedures. We, of course, had to take his remarks at face value. Original musical manuscripts by the great composers were not easy to examine; nor are they today. Facsmile reproductions still are expensive. But now comes Emanuel Winternitz and his *Musical Autographs* (Princeton University Press, 154 pp., 196 full-page plates, 2 volumes, $15).

Volume I is all text, Volume II all plates. Winternitz begins his examinations with some remarks about changing methods of notation, and he continues with a discussion of early scoring jractices, script itself, the tools involved (quill pen vs. a steel nib). He even ventures intoi the speculative field of graphology. Then follows a detailed examination of each plate, and there are 196 of them, from Monteverdi to Hindemith. We can see reproduced the magnificent flowing script of Praetorius, the ornamental flourishes of Froberger, the sure and rapid writing of Bach, with its decisive strokes and strong physiognomy. Handel's writing is more angular and hasty, often with note stems omitted.

We can gaze upon the pedantic script of Rousseau, the astonishingly modern calligraphy of Haydn (some of his sketches look like Chopin's script), the elgant hand of Mozart. Beethoven is here, and how anybody could ever decipher some of his writing remains a mystery. Schubert's crowded script is nevertheless completely legible. Rossini and Mendelssohn are models of clarity. So is the neat, tiny script of Chopin. And so on, through Schumann, Wagner, Verdi, Smetana, Gounod, and Franck, Brahms, Johann and Richard Strauss, Tchaikovsky and Dvorak, Mahler, Puccini, Debussy, Berg, Schoenberg, Bartok, Bloch, Stravinsky, and Hindemith.

In all, 79 composers are represented. These volumes will be eternally fascinating; and they are a bit spooky, too. One's imagination is stimulated while looking at the aBch or Mozart autographs. How much one is tempted to read into them The presence of the composer seems very near. And Winternitz' observant remarks point out many things that many observers would ordinarily miss: how Rossini takes short cuts; how Bach saves paper; how Mozart slants his bar lines; how certain phrases in various compositions differ fro mthose found in modern printed editions of the music.

■ Another book of uncommon interest is *A Mozart Pilgrimage,* transcribed and compiled by Nerina Medici di Marignano, edited by Rosemary Hughes (Novello, London, 362 pp.). This is nothing less than the travel diaries of Vincent and Marry Novello in the year 1829—the year they went to Salizburg to pay homage to Mozart's widow, Constanze, and his sister, Maria Anna, who had returned home to die. The diaries turned up in 1945, in Italy. The Novellos were great-grandparents of Mme. di Marignano; it was Vincent who started the publishing firm that still bears his name. His daughter, Clara, was one of the most prominent sopranos of her day.

Vincent adored Mozart. In 1829 and his wife Mary went across Europe (to Salzburg, Vienna, Paris, and other cities) to collect material for a life of Mozart and to present a small gift of money to the aged Maria Anna won Berchtold zu Sonnenburg, Mozart's sister—the same Nannerl who had played duets with little Wolfgang before the crowned heads of Europe. In Salzburg the Novellos met not only Maria Anna, but Constanze Nissen, Mozart's window, and Wolfgang Amadeus, the son of the composer.

I must confess to being most interested in what the Novellos had to say about young Wolfgang. He too was a musician, and probably a good one, but he has been entirely overshadowed by his father and is a complete nonenity. Hardly anything is known of him. Vincent describes him as "a melancholy thoughtful-looking Person—he is short and rather stout, with very frank, and unaffected, quiet manners, his face somewhat resembling his Father's, especially the forehead. He is (unfortunately, I think) a Professor of Music, and seems to be impressed with the idea, that everything he can possibly do, will be so greatly inferior to what was accomplished by the wonderful genius of his illustrious father, that he feels disinclined to write much, or to publish what he produced." And Mary echoes this feeling: ". . . though somewhat resembling his father, seems to have no genius . . . something of this despair of effecting anything worthy his father's name seemed to hang over him, otherwise he appears goodnatured, modest, easy of access and frank."

The junior Mozart turns up very often in the diary. The main emphasis, of course, is on Mozart himself. Nothing much is added to what we already know about the composer, but there is much confirmatory material. How much of Constanze's remarks are to be believed? At that period (1829) she was very well aware that she was the widow of a Legend, and she certainly was not going to do anything to dim its lustre. In addition to Mozart, the Novello diaries touch on Haydn and Beethoven, and on other musical celebrities of the day. It is interesting to note that Schubert, only one year dead, is not mentioned once throughout the book.

The annotations of Rosemary Hughes are scholarly and comprehensive. I am putting his book right next to the Emily Anderson collection of Mozart's letters. It is prime reading, exceedingly informative, and a valuable piece of hitherto unavailable source material. It also is timed just right for the Mozart bicentennial celebrations.

VIEWPOINT FOR SINGERS
by
SILVIA R. BAGLEY
"A fine treatise, well-presented . . . is both inspiring and compellingly practical."—*Henry Hobart, Prof. of Voice, Phillips Univ., Okla.*
AT ALL MUSIC STORES
WORLD PRESS, INC. DENVER, COLO.
Price: $2.00

CATHEDRAL IN THE REDWOODS
PROCLAIMED "A GREAT STANDARD"
Piano-Vocal (with Hammond Reg.) 60¢
at your Music Counter
WEB MUSIC PUBLISHING CO.

CHICAGO

For YOUR CHICAGO RECITAL Consult

BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

DINO BIGALLI
CONDUCTOR—VOCAL—COACHING
Suite 603 Fine Arts Bldg. Chicago, Ill.

ESTHER BOWKER
TEACHER OF SINGING
CHICAGO CONSERVATORY
Fine Arts Bldg. Chicago 5, Ill.

FREDA DRAPER
Contralto Soloist — Teacher
Opera • Concert • Oratorio • Radio
815 Washington, Oak Park, Ill. EU. 3-0169

CECILE de HORVATH
CONCERT PIANIST and TEACHER
620 Fine Arts Bldg., 410 S. Michigan, Chicago, Ill.

NELLI GARDINI
TEACHER OF SINGING
Chicago Conservatory Fine Arts Bldg.

FRANCES GRUND
Teacher of Singing
American Conservatory, Kimball Hall, Chicago 4
Tel.: WAbash 2-6726

OMEGA KING
Dramatic Soprano
Star of Nat'l Negro Opera Co.
5810 So. Park, Chicago, Ill. Tel.: BU. 8-4130

LOUIS **KOHNOP & RUBINSTEIN** AIDA
Solo and Duo-Pianists
825 Orchestra Bldg. Chicago, Ill.

ESTHER TEACHERS OF SINGING CHARLES
LABERGE
Chicago Musical College American Cons.

EUNICE STEEN LAMONT
SOPRANO, VOICE TEACHER
311 Lyon & Healy Bldg. Chicago Tel.: WE. 9-8108

ROBERT LONG
TENOR — TEACHER OF SINGING
Chicago Musical College 430 So. Michigan Ave.

Thomas N. MACBURNEY
VOCAL STUDIOS
608-609 Fine Arts Bldg., Chicago 5, Ill. WE. 9-9701

ELEANOR MacKINLAY
Soprano
RECITAL — OPERA
3400 Lake Shore Drive, Chicago, Ill. DI. 8-1283

VIRGINIA PARKER
SOPRANO
12254 Wentworth Chicago 37, Ill.
Phone Waterfall 8-8772

WANDA PAUL
Pianist-Teacher
Northwestern University School of Music
Evanston, Ill. AL. 2-4978

RUDOLPH REUTER
PIANIST
American Conservatory of Music
Kimball Hall, Chicago Grace Pratt, Sec'y

SONIA **SHARNOVA**
CONTRALTO
Chicago Conservatory — Fine Arts Bldg., Chicago
Phones: Studio—HA. 7-0500 Res.—LI. 8-1237

DONALD STROUP
Piano - Theory
Chicago Conservatory

FRED **TRULL**
TEACHER OF SINGING
Member of NATS
Studio: 711 Kimball Bldg. HA. 7-7755 Res. WH. 4-5620

B. FRED WISE
Tenor
Teacher of Singing
American Conservatory, Chicago, Ill.

NEW YORK

HANS BRUCK
CONDUCTOR—COACH
Coach of Baum, Janssen, Singher, and other artists
Call Circle 7-1988 (N. Y. C.) Between 2 and 4 P. M.

Maxine **DORELLE** —soprano
TEACHER OF VOICE, OPERA, SONG REPERTOIRE
OPERA WORKSHOP
Opera Studio 73, 1425 Broadway, N. Y. C. — OX. 5-0745

MICHELE **FONTICOLI**
Tenor — Vocal Teacher — Author
Exponent of the Italian School of Creative Singing
Singing Tone Through the Medium of the Spoken Vowel
58 West 70 St., N. Y. 23, N. Y. SC. 4-5179

NATIONAL

KAROL **LISZNIEWSKI**
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
Artist Faculty, College-Conservatory of Music of Cincinnati

ANTHONY MARLOWE
Leading tenor—formerly Metropolitan and Covent Garden
Teacher of Voice Director Opera Workshop
Detroit Institute of Musical Art
NATS 52 Putnam St., Detroit, Mich.

PASCARELLA
ENZO, Violinist CAESAR, Cellist
Concert—Recital—Instruction
7756 Bonner Avenue Sun Valley, Calif

PHI BETA
National Music and Speech Fraternity
Edna Wallace Johnston, President
1401 Grove Terrace, Winter Park, Florida

DELTA OMICRON
NATIONAL PROFESSIONAL MUSIC FRATERNITY
Marie Marti — *National President*
18240 Meyers Road, Detroit 35, Michigan

Coach-Accompanist

James R. ANGELL
COACH-ACCOMPANIST
721 Kimball Bldg., Chicago, Ill. WA. 2-0893

William BROWNING
COACH — ACCOMPANIST
American Conservatory, Kimball Bldg., Chicago, Ill.
WE. 9-8620

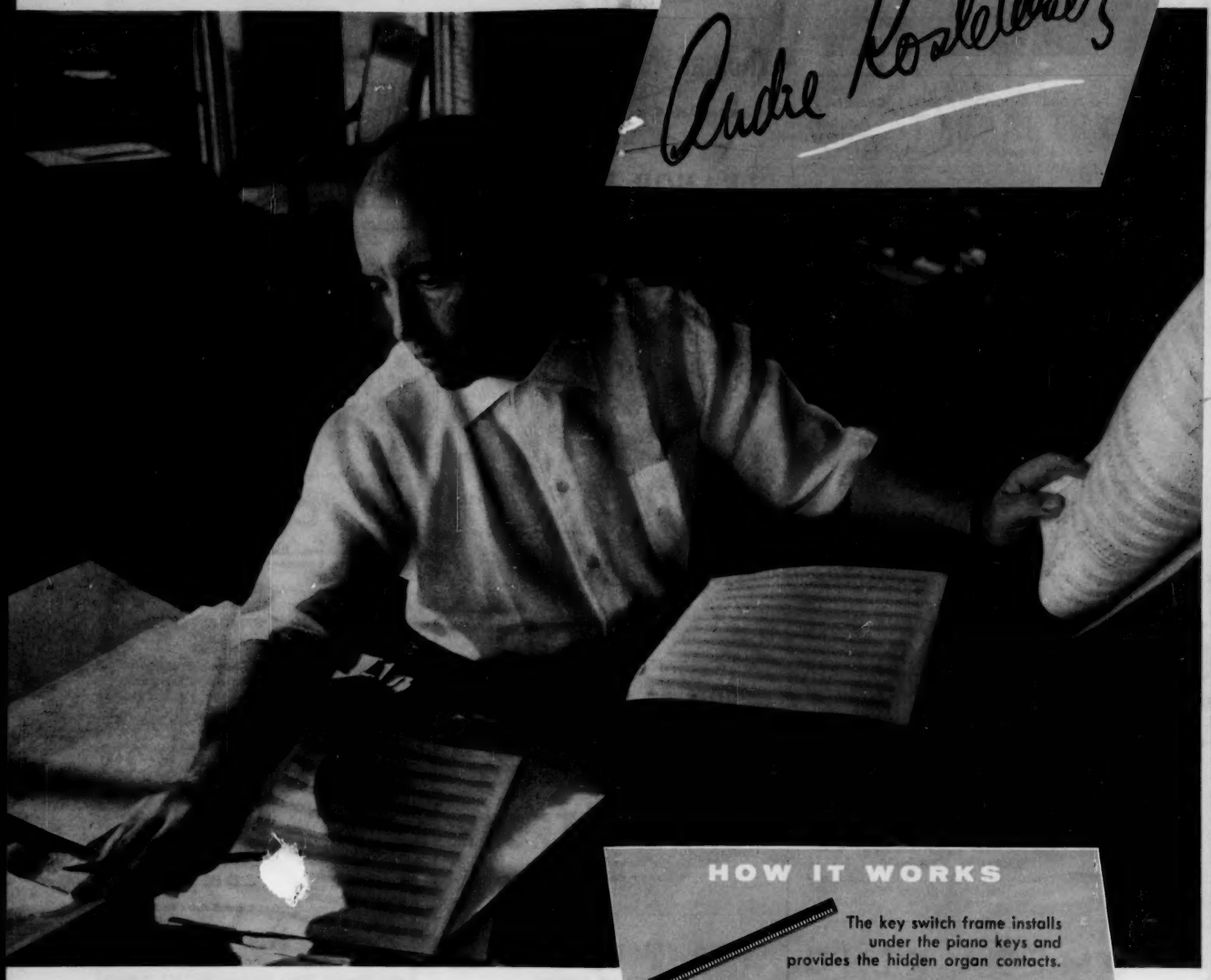
Lela HANMER
ACCOMPANIST—CONDUCTOR
American Conservatory Kimball Bldg., Chicago

Helen LEEFELT
COACH — ACCOMPANIST
721 N. Michigan, Chicago, Ill.
Tel. EU. 6-3696

Frances STOWE
COACH — ACCOMPANIST
PROGRAM BUILDING
160 West 73, N.Y.C. 23 TR. 7-6700-4120

BUY U.S. BONDS

"a revelation"



"The Lowrey Organo is a revelation, a new and useful addition to making music, particularly in the home."
(Signed) Andre Kostelanetz

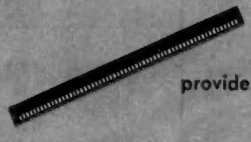
At last the dream has come true—the combining of organ and piano in a single keyboard instrument. The leaders of today's music world are welcoming the LOWREY ORGANO, the only organ you can play from your own piano keyboard.

Investigate this greatest music value—write for the name of a Lowrey dealer who will be happy to let you try the ORGANO for yourself.

LOWREY
ORGANO®

LOWREY ORGAN DIVISION
Central Commercial Company (Est. 1894)
332 S. Michigan Ave., Dept. LZ-5, Chicago 4, Illinois

HOW IT WORKS



The key switch frame installs under the piano keys and provides the hidden organ contacts.

The control panel provides the voices, vibratos, solo controls, and swell.

The tone cabinet creates the fine organ tones. The entire ORGANO will be installed on ANY standard piano by your dealer—in about an hour, *right in your home!*

HOW COMPOSERS USE IT . . .

Besides producing organ music—and intriguing new organ and piano "duets," composers find ORGANO tones of great help in developing their scores. Once the passage is developed, it can be quickly and conveniently checked by playing the piano alone. Or, for orchestral scoring, it can be checked tonally for horns, strings, flutes, and other voices. Makes composing easier! Saves hours of time!